

S P O N S O R

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

To get your just desserts.
pick any one

one national brand
five different
flavors

(each preferred
in its market)



Where there's a
Storz Station . . .
there's
audience

The
STORZ
Stations

today's Radio
for today's selling

Todd Storz, President
Home Office Omaha

WDGY, WHB, KOMA, WQAM
represented by John Blair & Co.
WTIX represented by Adam Young Inc.

CBS TV
BREWS UP
A STORM

Net's new research
gives edge to CBS
o&o's. Other nets and
independents counter

Page 27

Where there's
smoke, there is
sure to be radio

Page 30

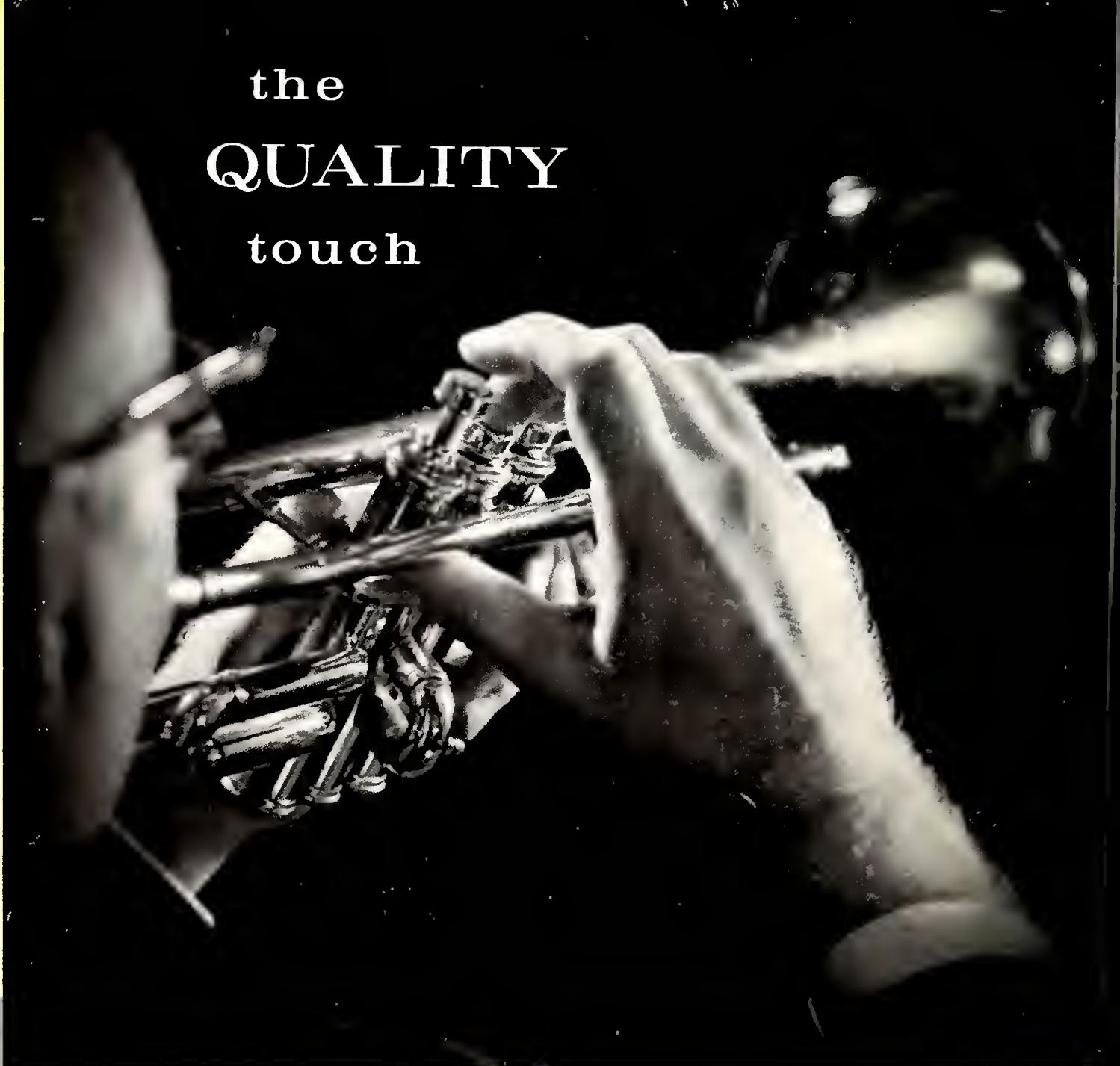
Why tv's
'quiz-panel' shows
go on and on

Page 36

Will fall shows
reflect public
taste?—Tv Basics

Page 39

the
QUALITY
touch



Close your eyes and listen yes,
it's the one and only! You'd know
that sound anywhere - that
"quality touch" which separates
the champion from the field.

There's an important difference like
that, too, among radio and tele-
vision stations of today.





Hannibal made things happen in the Alps . . . and

WPEN

RADIO MAKES
THINGS
HAPPEN
IN
PHILADELPHIA

WPEN News was awarded citations by the Associated Press Broadcasters' Association for "outstanding work in the fields of editorial-commentary, freedom of information, and outstanding news reporting." More evidence that in News . . . and in Sales . . . WPEN Makes Things Happen In Philadelphia.

WPEN

Represented nationally by

GILL—PERNA

New York, Chicago, Los Angeles, San Francisco Boston, Detroit.

How to

Persuade the Knoxville Market



It takes a powerful medium to sell in the big, widespread 1,600,000 Knoxville Trading Area. WBIR-TV's top power . . . top audience . . . top programming . . . and leadership in top-rated shows get the job done. Call your Katz Man.

WBIR-TV
CHANNEL **10**
CBS
KNOXVILLE-TENN.

© Vol. 13, No. 27 • 4 JULY 1959

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

CBS tv research brews up a storm
27 CBS o&o study claims better image, more commercial effectiveness for its stations in N.Y. and L.A., gives nod to net over indie tv outlets

Where there's smoke, there's radio
30 A \$4 billion industry invested \$4 million during the first quarter of 1959. Here is a look at the tobacco business and why radio does so well

New price laws bring change in auto pitch
32 When windshield price posting regulation took the edge off its price pitch, this car dealer found that tv could sell family budget plans

Franks with an image—thanks to radio
34 Peet Packing borrowed a network personality, utilized flexibility of local stations to create a "national" image in its regional markets

Local radio/tv sells prefabricated houses
35 WAPI-TV, WPAI, Birmingham provided double-barreled air power for The Home Insulation Co.'s campaign, drew 3,000 in spite of bad weather

Why the 'quiz-panel' shows are tv staples
36 Last fall's quiz show scandals didn't affect such hardy perennials as *What's My Line*, *I've Got a Secret*. Here's why panel shows live long

Let's grow cold together . . .
38 In 70 lines of sprightly verse, Ted Smith, veteran salesman for Adam Young Inc., airs his views about spot radio's present situation

Do web shows really mirror public tastes?
39 With a few exceptions, says Nielsen study comparing tv viewing habits by program type with net schedules latest comparagraph listings

FEATURES

22 Commercial Commentary
62 Film-Scope
24 49th and Madison
58 News & Idea Wrap-Up
10 Newsmaker of the Week
58 Picture Wrap-Up
48 Sponsor Asks
64 Sponsor Hears

17 Sponsor-Scope
80 Sponsor Speaks
50 Spot Buys
80 Ten-Second Spots
12 Timebuyers at Work
78 Tv and Radio Newsmakers
61 Washington Week

Member of Business Publications
Audit of Circulations Inc.

BPA

SPONSOR PUBLICATIONS INC. combined with TV. Executive, Editorial, Circulation and Advertising Offices: 40 E. 49th St. (49 & Madison) New York 17, N. Y. Telephone: MURRAY Hill 8-2772. Chicago Office: 612 N. Michigan Ave. Phone: SUperior 7-9863. Birmingham Office: Town House, Birmingham. Phone: FAirfax 4-6529. Los Angeles Office: 6087 Sunset Boulevard. Phone: HOLLYwood 4-8089. Printing Office: 3110 Elm Ave., Baltimore 11, Md. Subscriptions: U. S. \$8 a year. Canada & other Western Hemisphere Countries \$9 a year. Other Foreign countries \$11 per year. Single copies 40c. Printed in U.S.A. Address all correspondence to 40 E. 49th St., N. Y. 17, N. Y. MURRAY Hill 8-2772. Published weekly by SPONSOR Publications Inc. 2nd class postage paid at Baltimore, Md.

©1959 Sponsor Publications Inc.

TOPS IN "BOX OFFICE"!

WHO-TV's spectacular library of film packages*—loaded with award-winning movies—means "box office" for YOU, in Central Iowa!

Three times each weekday, thousands of viewers—men, women and children—watch film features on WHO-TV. WHO-TV programs these films in choice, low-cost time periods, and their ratings (Monday-Friday) are tremendously higher than those of competition, according to ARB for March 16-April 12, 1959:

FAMILY THEATRE (Noon-2 p.m.).....	44.3%
EARLY SHOW—Cartoons (4:30 p.m.-5:05 p.m.).....	36.1%
EARLY SHOW—Feature (5:05 p.m.-6 p.m.).....	29.9%
LATE SHOW (10:30 p.m.-Sign-Off).....	25.8%

PGW can give you all the details on WHO-TV and what "box office" in Central Iowa means to you. Ask your Colonel!

*WARNER BROTHERS "Feature" and "Vanguard,"
MGM Groups 1 and 3, NTA "Champagne," "Rocket 86,"
"Dream," "Lion," "Big 50," SCREEN GEMS
"Sweet 65," HOLLYWOOD TELEVISION SERVICE
"Constellation," M and A ALEXANDER "Imperial Prestige,"
ABC's "Galaxy 20" and others.

ARB SURVEY METROPOLITAN DES MOINES AREA (March 16-April 12, 1959)

FIRST PLACE QUARTER HOURS				
	Number Reported		Percentage of Total	
	1-Week	4-Week	1-Week	4-Week
WHO-TV	233	227	50.0%	48.7%
Station K	186	197	40.0%	42.3%
Station W	27	42	6.0%	9.0%
Ties	20	0	4.0%	0

WHO-TV is part of
Central Broadcasting Company,
which also owns and operates
WHO Radio, Des Moines
WOC-TV, Davenport



WHO-TV

Channel 13 • Des Moines



Col. B. J. Palmer, President
P. A. Loyet, Resident Manager
Robert H. Harter, Sales Manager
Peters, Griffin, Woodward, Inc.,
National Representatives



"MAN

**39 THRILLING FIRST-RUN FILMED
HALF-HOURS BASED ON SAN DIEGO
POLICE DEPARTMENT FILES!... FOR
LOCAL AND REGIONAL SPONSORSHIP!**

REALLY DIFFERENT!

It's the unusual story of a tough, resolute police officer . . . the eager, ambitious rookies he trains . . . and his friend, a resourceful, conscientious police-reporter.

. . . And the story of a melting-pot city—San Diego . . . and its people—the fishermen, the sailors, the barkeeps, the bankers—fully-drawn characters in intriguing situations.



HUNTER"

STARRING

VICTOR JORY

CO-STARRING

PATRICK McVEY

NEW! ALREADY SOLD TO:

ALKA SELTZER

(Los Angeles, San Francisco)

COORS BEER

(Rocky Mountain Regional)

GENESEE BREWING

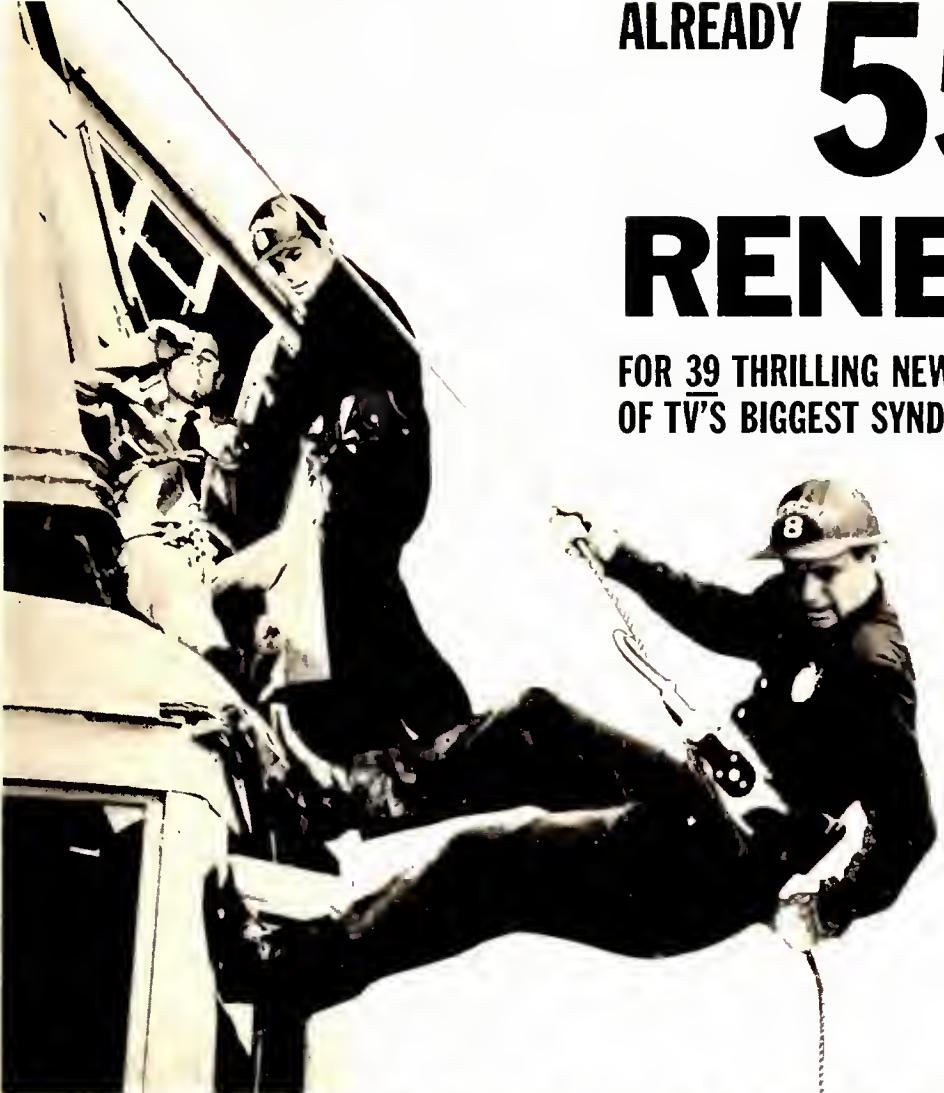
(Nine Markets Including
Buffalo, Rochester and Syracuse)

PLUS

45 LOCAL ADVERTISERS

FOR DETAILS CONTACT

SCREEN GEMS, INC.
TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.
NEW YORK • DETROIT • CHICAGO • HOUSTON • HOLLYWOOD • ATLANTA • TORONTO



ALREADY **55**
RENEWALS

FOR 39 THRILLING NEW HALF-HOURS OF ONE
OF TV'S BIGGEST SYNDICATION SUCCESSES!

Jim Davis as Wes Cameron
and Lang Jeffries as
Skip Johnson star in
this suspenseful series.

RESCUE 8

SENSATIONAL RATINGS IN CITY AFTER CITY, WEEK AFTER WEEK
FOR THIS ACTION-PACKED, DRAMATIC, HUMAN-INTEREST SERIES!

RENEWALS INCLUDE:

ALKA SELTZER (Multi-Market Regional)
UTICA CLUB BEER (Multi-Market Regional)
WTOP-TV, WASHINGTON
KRCA, LOS ANGELES
WGN-TV, CHICAGO
KRON-TV, SAN FRANCISCO
WTVJ, MIAMI
KING-TV, SEATTLE
KLZ-TV, DENVER
WGR-TV, BUFFALO
WRVA, RICHMOND
WSYR-TV, SYRACUSE
KFSD-TV, SAN DIEGO
WRGB, SCHENECTADY
KFJZ-TV, FT. WORTH
WBTV, CHARLOTTE
KOAT-TV, ALBUQUERQUE

For details about
these exciting 78 half-hours,
contact

SCREEN GEMS, INC.
TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP

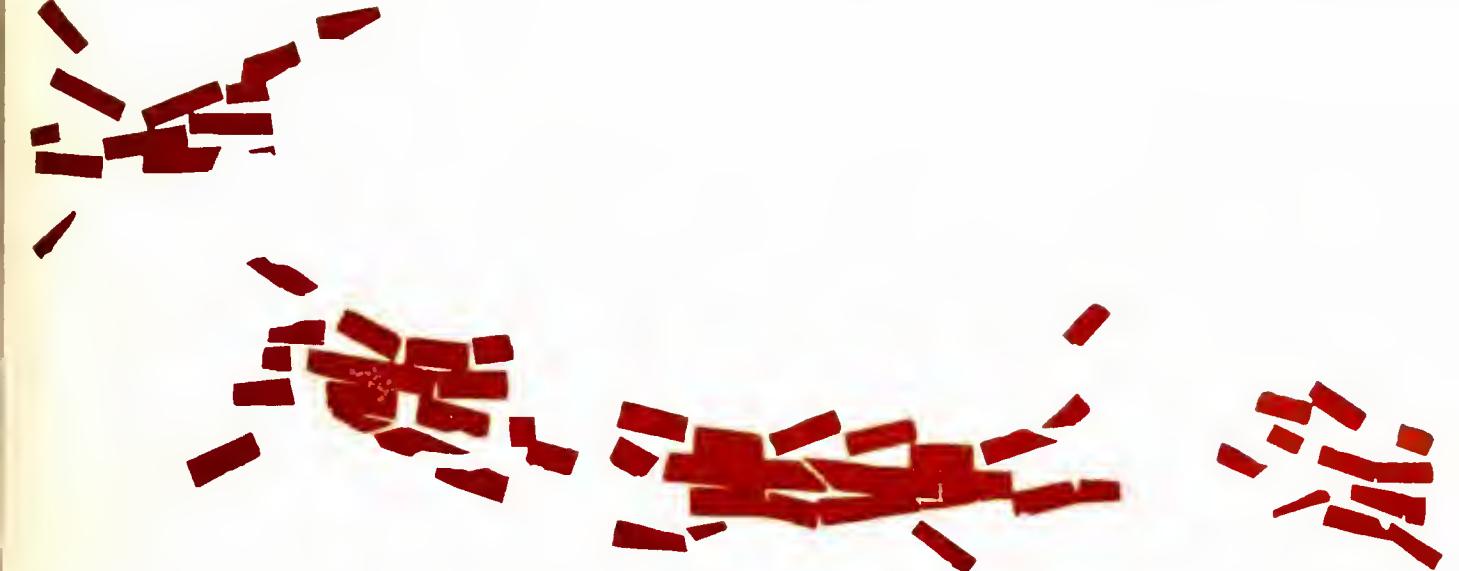


WBBM-TV

Incredible...but true. WBBM-TV keeps topping its own record ratings. Chicago's top station in the past 48 consecutive Nielsen reports, both Nielsen and ARB show WBBM-TV first again... and by one of the widest margins in its history.

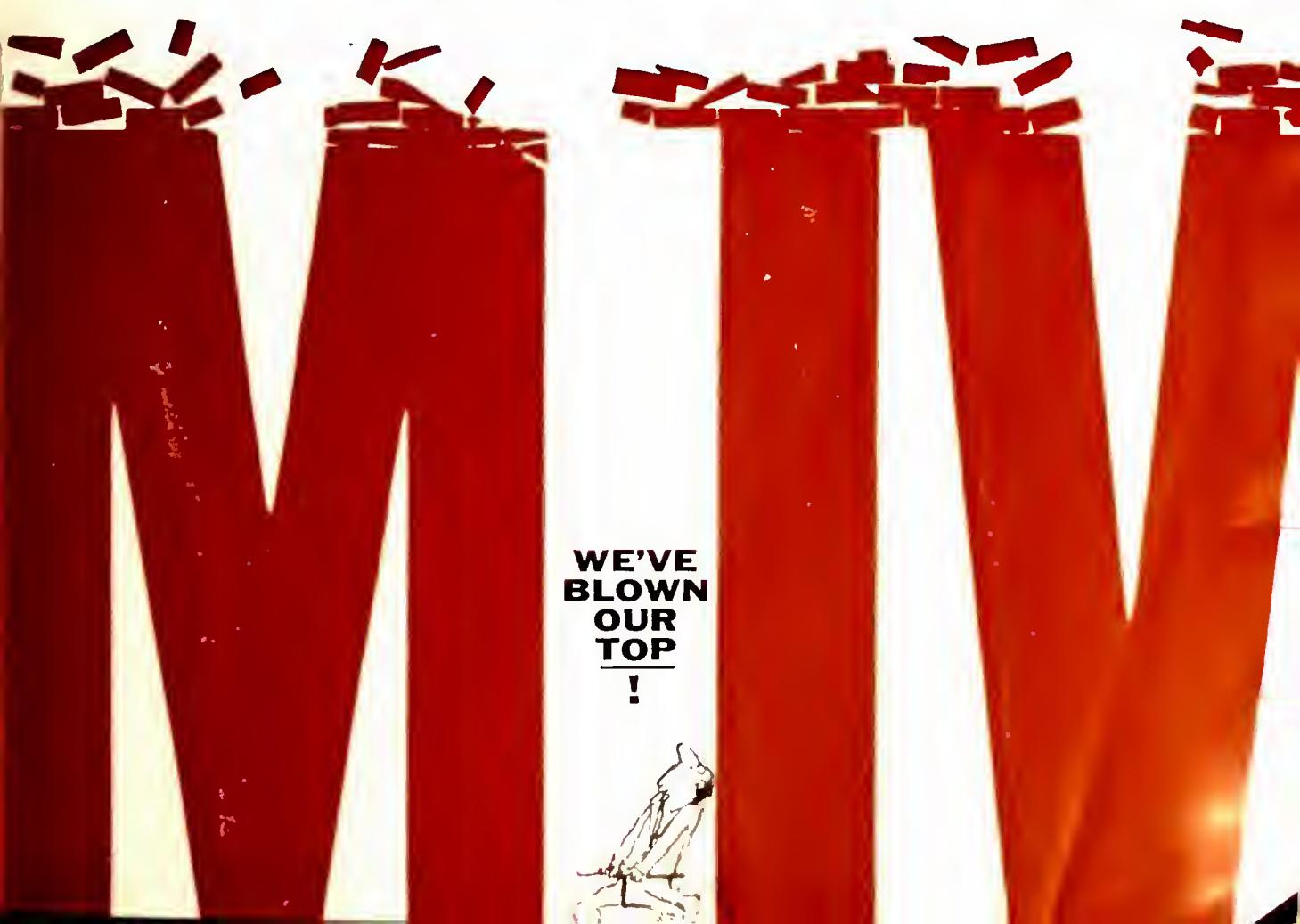
For example, according to ARB, WBBM-TV's over-all audience share is at a nineteen-month high of 34.8%. That's a mighty 22% higher than a year ago, 27% higher than the second station, 78% higher than the third station and 91% higher than

WBBM-TV



the fourth station! Furthermore, as the only Chicago station to increase its share of audience and its ratings during the year, WBBM-TV ranks first both daytime and nighttime...with an average 37% lead over the nearest competition during the day, and an average 16% lead at night. (American Research Bureau, May '59)

To blast all competition, advertise your product on WBBM-TV. It's dynamite!
Channel 2 in Chicago - CBS Owned - Represented by CBS Television Spot Sales ©



**WE'VE
BLOWN
OUR
TOP
!**

97.2%

OF VIEWERS IN
Albany, Ga.
ARE TUNED TO

WALB-TV*

(*special ARB)

and

WALB-TV's NEW

1000 FOOT TOWER

ALMOST DOUBLES THE
EFFECTIVE WALB-TV
MARKET IN
SOUTH GEORGIA AND
NORTHWEST FLORIDA!

• GRADE B POPULATION
NOW IS:

730,600

• GRADE B TV HOMES
NOW ARE:

126,200

Write for
new Coverage Map!

WALB-TV

ALBANY, GA. — CH. 10



Raymond E. Carow, General Manager

Represented Nationally by
Venard, Rintoul & McConnell, Inc.

In the South by James S. Ayers Co.
One Rate Card

NEWSMAKER of the week

This week, ABC Radio has its first president since Bob Eastman left the network last April. Edward J. DeGray was elected president of the net on 23 June according to an announcement by Leonard H. Goldeusou, AB-PT president.

The newsmaker: Amiable, Brooklyn-born, 45-year-old Edward J. DeGray brings to broadcasting the same cool, calculated will to win that he brought to the tennis courts for many years. In national amateur tennis tournaments, DeGray shone as a formidable opponent, figuring where to place the ball before he swung.

"Everybody in network radio," he told SPONSOR, "knows they have a problem. Here at ABC Radio, we're trying to solve it quietly."

In essence, this is exactly what DeGray has been trying to do during the past year that he was vice president in charge of ABC network (during Bob Eastman's tenure). ABC Radio was a corporation within a corporation — American Broadcasting Radio Network, Inc.). It has since been quietly dissolved into an operation the same as ABC TV, a part of the whole American Broadcasting-Paramount Theatres.

With some 350 affiliates (a number of which have been added in the past year under the guidance of DeGray), the plans for ABC Radio are basically these: To try to make network radio work on a basis best for affiliates as well as the network.

"We'll be strengthening our whole combination of affiliate services," says DeGray. "We want to give our affiliates all the things they can't buy locally." The ABC *News Call* is in for a further building-up, for this is very popular with the affils. In addition to this, programming is in for a heavy push—"programming of ABC personalities to give identity at the local level," says DeGray. The net learned through its "specials" starring Frankie Avalon and Eydie Gorme that this is one notch in the key to a successful net radio operation; in each case they got about 85% clearances. "Both of these were pre-sold shows," DeGray said. "One thing we know: stations are not interested in long hours of sustaining programs; they want something to sell. We don't pretend to know the answers to net radio, but we're trying to find the answers through learning what the stations want." A good example of DeGray's follow-through to such thinking is the snaring by ABC of rights to broadcast the Patterson-Johansson heavyweight fight.

DeGray began his broadcasting career with CBS in 1937. Came to ABC in 1955.



Edward J. DeGray

Watching WRGB, of course!

(Along with over half the
TV families in the area)

Better than half the viewing families—52.6%—watch WRGB. The May, 1959 ARB total area survey shows Channel 6 delivers more homes than the other two stations combined in the Northeastern New York and Western New England market. Contact your NBC Spot Sales representative for the complete story.

STATION SHARE OF AUDIENCE*
SUNDAY THROUGH SATURDAY

SIGN-ON TO SIGN-OFF	WRGB	STATION B	STATION C
	52.6%	31.2%	18.2%

*Source: Total Area ARB, May, 1959

WRGB CHANNEL 6 . . . A GENERAL ELECTRIC STATION . . . ALBANY-SCHENECTADY-TROY

AN ANNOUNCEMENT SUH!



NOW CBS RADIO IS ON WRNL!

WRNL

910 AM • 102.1 FM

RICHMOND, VIRGINIA

REPRESENTED BY

Edward Petry & Co., Inc.

Timebuyers at work

Jon Ross, Jon M. Ross Advertising Agency, Los Angeles, feels that fm can do a selling job for advertisers in certain areas, but that the medium is not convincingly sold. "At this time," Jon says, "we are not given sufficient 'valid' measures of the fm audience to justify substantial use of it. Fm staffers know this, and they find themselves in the position of having to double-talk as well as lower their rates in order to attract sales. These people place too much emphasis on the intangibles of advertising with snob appeal and esthetic values, they provide very little documentation of fm's ability to sell strictly on a commercial basis. No matter how specialized a product is, it requires something stronger than a 'superior sell' to get sales." Jon points out that fm sales are increasing, that more "average audiences" are listening and that to ignore this growth is short-sighted. "To keep pace and sell to advertisers," Jon says, "fm salesmen must take positive steps. We expect the same kind of evidence we get from other media—carefully documented surveys and success stories that prove fm's value."

Lawrence Curtis, president, Curtis Advertising Co., New York, agency for Chateau Martin wines, feels that his agency is able to do a better selling job because of its experience with both advertisers retailing through stores and those marketing through mail order. "Through our mail order schedules, run on every type of station in

a wide range of markets," Larry says, "we've come to know the sales impact of stations, their time segments and programs. As is the practice in mail order, we measure the actual cost of the spot against the actual dollars taken in. These results have become our guide in recommending stations and availabilities to our non-mail order clients." Larry notes that his agency uses ratings cautiously, in view of its findings over the years.

The correlation between mail order sales and ratings had shown no consistency: innumerable times lower rated spots were found to be more productive than higher rated spots, and vice versa. "There is, of course, no scientific way of judging the worth of time on a dollar basis, but we do feel that our approach is the most realistic."



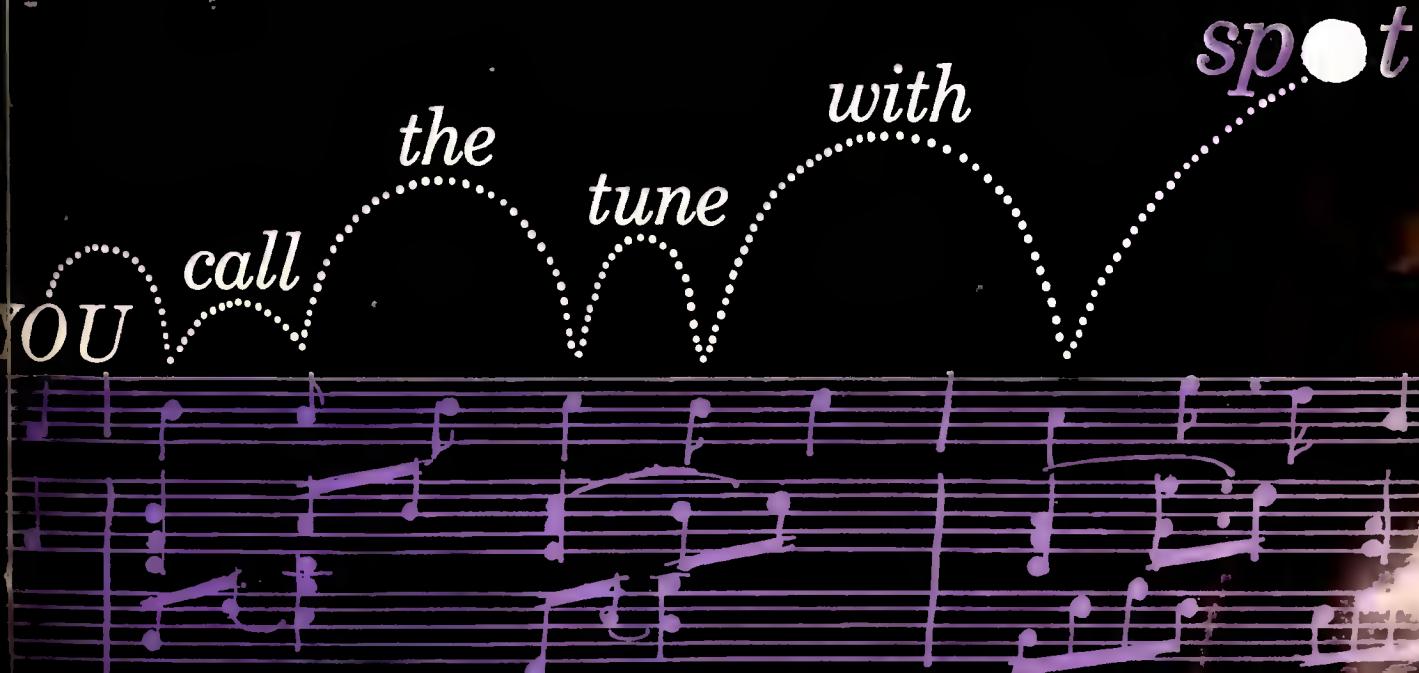
Follow the skyrocketing spot
as it soars your product sales
above quotas . . . zooms it
to a dominant market share.

The spot medium best
enables you to match exactly
your advertising effort
with sales situations
in various markets;
to conform perfectly
with distribution patterns;
to equalize varying advertising
"weight" in network markets.

In the field of station
representation, H-R's unique
Working Partnership
plays a sweet tune
for ownership
and management.
Such a high degree
of cooperative effort
is devoted to all station
operations affecting spot sales,
that the stations'
staff, in effect, is tripled.

 **H-R** Television, Inc.
Representatives

"We always send a man to do a man's job"



CAN'T MISS!



TRACKDOWN

One of network television's most famous Westerns has just become available for syndicated sales... and it's a sure-fire hit. Because:

... TRACKDOWN is the biggest, most important Western ever to enter first-run syndication, at a time when Westerns are at the very peak of audience popularity;

... TRACKDOWN is produced on location by Dick Powell's famous Four Star Productions, and has a well-known star, Robert Culp;

... TRACKDOWN is based on case histories taken from the files of the fabulous Texas Rangers, and is the only television show ever to win official endorsement from the Rangers and the state of Texas;

... And TRACKDOWN has proven a huge audience-winner, averaging a 23.0 total Nielsen rating in its run on the CBS Television Network (October 1957—April 1959), against the stiffest competition.

Tired of long shots? TRACKDOWN (71 crack half-hours) can't miss!

"...THE BEST FILM PROGRAMS FOR ALL STATIONS"
NEW YORK, CHICAGO, LOS ANGELES, DETROIT,
BOSTON, SAN FRANCISCO, ST. LOUIS, DALLAS
AND ATLANTA. IN CANADA: S.W. CALDWELL, LTD.

CBS FILMS 



Fact-source for advertising decisions



JACK DENNINGER. Vice President and Eastern Sales Manager, has charge of agency-contact in Blair-TV's New York office — one of ten offices providing fast, efficient service to Advertising.

New York City is headquarters for more than half the agencies billing \$25,000,000 or more annually. Each business day sees these New York agencies reach decisions involving more than a million dollars in Spot Television . . . decisions that demand a basis of factual data with down-to-the-moment accuracy.

When the decisions concern any or all among 25 of America's great television stations, these inquiries converge on a single focus — the New York office of Blair-TV. Few organizations in the entire field of advertising have an equally effective system for transmitting television data.

Blair-TV operates on this basic principle: that alert, informed representation

is a service vital not only to stations but also to all Advertising and to the businesses dependent on it for volume and profit. From the first, our list has been made up of stations and markets we felt in position to serve most effectively. Today these stations are located in 25 of America's greatest markets. Together they cover 56 percent of its population, virtually 60 percent of its effective buying power.

In its area, each of these stations stands as a powerhouse of selling force. To help advertisers and their agencies make most profitable use of that force, is the primary objective toward which the work of our entire organization is constantly directed.

A NATIONWIDE ORGANIZATION

BLAIR-TV

AT THE SERVICE OF ADVERTISING

WABC-TV—New York

W-TEN—
Albany-Schenectady-Troy
WFBG-TV—Altoona
WNBF-TV—Binghamton
WHDH-TV—Boston

WBKB—Chicago

WCPO-TV—Cincinnati
WEWS—Cleveland
WBNS-TV—Columbus
KFJZ-TV—Dallas-Ft. Worth
WXYZ-TV—Detroit

KFRE-TV—Fresno

WNHC-TV—
Hartford-New Haven
KTTV—Los Angeles
WMCT—Memphis
WDSU-TV—New Orleans

WOW-TV—
Omaha-Council Bluffs

WFIL-TV—Philadelphia
WIIC—Pittsburgh
KGW-TV—Portland
WPRO-TV—Providence

KGO-TV—San Francisco

KING-TV—
Seattle-Tacoma
KTVI—St. Louis
WFLA-TV—
Tampa-St. Petersburg

SPONSOR-SCOPE

4 JULY 1959

Copyright 1959

SPONSOR

PUBLICATIONS INC.

Both in New York and Chicago, **reps have taken it as a hopeful sign for fall spot radio that important agencies have invited them in to get their thinking on how the medium can be tooled to fit in with a particular client's marketing plan.**

This sort of rapport can't help but have a stimulating effect on the rep field.

The one big yearning that reps have voiced for at least the past six months: **Ways and means of weaning back those top-rank agencies—McCann-Erickson, Burnett, Compton—that have become completely tv-oriented as far as air media are concerned.**

What radio reps would like of such agencies is this: An opportunity to show them new ways of **using and merchandising radio**; to urge that the **research** that measures radio be applied creatively and imaginatively; to submit constructive concepts of radio as an efficient ingredient in an over-all advertising plan.

Seller checks among Chrysler Corp. and General Motors agencies indicate that spot tv will be loaded with saturation campaigns from these sources in connection with the introduction this fall of the Valiant, Dart, and Corvair lines.

The schedules for the lower-priced newcomers probably won't be firmed up until early August. But, in any event, from the impressions gained by air media's sales brigade in Detroit, the biggest slice of the ad melon will go to spot tv.

The likely exception among the big three is Ford. It seems inclined to depend solely on network as the tv exploiter of its economy-version Falcon, with spot radio the saturation medium.

In the hope of beating others to choice clearances, **Burnett last week spelled out Kellogg's wants for another 52-week go-round of its kid spot tv programing.**

The schedule—calling for three half-hours of Woody Woodpecker, Huckleberry Hound, and Superman—starts 29 September, and is generally headed for the same areas that carried the trio this past year.

However, there may be some revisions in markets and stations. As a Burnett man put it: **Markets have done a good job for Kellogg and stations that have a good solid mopey strip in the early evening will retain all three shows; other markets will be clipped to two shows or even one.**

National spot radio's big pepper-upper of the week:

Armour's Dash Dog Food is putting \$75,000 in 33 top markets for five weeks, starting 13 July.

Of pointed significance: **The buy comes out of an agency—FCB, Chicago—usually regarded as overwhelmingly tv-oriented.** (The product was recently taken over from Ayer.)

Also buying: **Fresh California Bartlett Pears Advisory Board (Cunningham & Walsh, San Francisco), sizeable packages of announcements for four to seven weeks in 30 markets.**

Spot as well as network tv will likely be the gainer from the additional money that **Gillette is expected to spend on behalf of its \$1.95 adjustable razor.**

The company already is spending between \$18-20 million in tv plus a possible \$1 million for its d.j. programing in about 100 radio markets.

SPONSOR-SCOPE *continued*

Both spot radio and NBC Radio have been enlisted by plastics trade groups via BBDO in their drive to warn mothers against letting small children come in contact with plastic bags.

The buy is for 21 announcements a week over four weeks. List of spot markets: about 40.

Another sign that tv is making a deep dent in the soft goods retailing field:

Women's Wear Daily has started publishing a regular column dealing with the influence of tv, ad-wise and fashion-wise, on the wearing apparel field.

The column will cover 1) what retailers and manufacturers in the field are promoting on tv 2) how successful the medium has been for them, and 3) how fashions shown on tv are influencing consumer demand.

Despite the triple get-together of Fletcher Richards, Calkins & Holden, and Bryan Houston, the trend among agencies to merge slowed considerably during the first half of 1959.

Perhaps the turn of the economic tide for the better had something to do with it. In other words, there were fewer agencies, with clients looking for escape hatches.

During the year's first half, only three mergers whose billings totaled \$15 million or better apiece took place. They were:

MERGED AGENCIES	NEW NAMES	BILLINGS
Bryan Houston, Fletcher D. Richards, Calkins & Holden	Fletcher Richards, Calkins & Holden	\$45 million
Burke, Dowling & Adams, St. George & Keyes	Adams & Keyes	16 million
Cohen & Aleshire, Dowd, Redfield & Johnstone	Cohen, Dowd & Aleshire	15 million

The quest for new agency pastures by important advertisers the first six months of this year wasn't quite so pronounced, in terms of giant budget, as during the first half of 1958.

You will recall that was the period of the twin migrations of Buick and Chrysler.

Note how heavy investors in tv again predominate the following roster of advertisers who rehoused their accounts this year:

ADVERTISER	FROM	TO	ESTIMATED BUDGET*
Chase & Sanborn	Compton	J. Walter Thompson	\$8,000,000
Dristan	Bryan Houston	Tatham-Laird	7,000,000
American Airlines	Lennen & Newell	Young & Rubicam	6,000,000
Cluett, Peabody	Young & Rubicam	Lennen & Newell	4,500,000
Playtex	Reach, McClinton	Ted Bates	4,000,000
Nescafé	Bryan Houston	Esty	4,000,000
Armour Grocery Div.	N. W. Ayer	Foote, Cone & Belding	3,500,000
Wildroot	BBDO	Ted Bates	3,000,000
Hudson Paper	Norman, C&K	Grey	2,000,000
Bristol-Myers' Ban	BBDO	Ogilvy, Benson & M	2,000,000
Red Heart Dog Food	Campbell-Mithun	Tatham-Laird	1,500,000
Bissel Carpet Sweeper	Leo Burnett	Frank E. Clinton	1,500,000
Northan Warren	Doyle, Dane B	DCS&S	1,500,000
Manhattan Shirt	Doner & Peck	Daniel & Charles	1,500,000
Nucoa Margarine	Guild, B&B	Dancer, F&S	1,500,000
Regal Pale Brewing	Heintz & Co.	Lennen & Newell	1,000,000
Norwich's Nebs	Foote, Cone & B	Cohen, Dowd & A	1,000,000

*Covers all media

Some agencies are worried about a further weakening of product protection the coming season as a result of (1) the increased sales of minute participations in nighttime network tv shows, and (2) the rapid spread of the cross-plug.

The concern is not only with keeping a 15-minute distance between out-and-out competitive products, but preventing kindred items (like a packaged deodorant and a deodorant soap) from being adjacent to each other.

Say the networks: We plan to keep the 15-minute separation rule in force—even if we have to insist that an alternate sponsor schedule the cross-plug in the middle of the program or the major sponsor surrender his closing billboard.

CBS TV is contemplating another gesture to help affiliates meet the mounting demand from spot advertisers for daytime minutes.

A third 60-second station break will be opened up at 3 p.m.—if the move meets with the approval of the sponsors of House Party, which comes between 2-2:30. In other words, there would be no break after that show, but there would be a minute after the succeeding program that replaces Jimmy Dean.

Currently there are minute breaks at 12:30 and at 2 p.m.

A realignment of product assignments for the account's four agencies could follow the current reorganization of Quaker Oats' advertising and sales operations.

Two years of study by the consulting firm of Booz Allen & Hamilton brought about this basic recommendation: combining advertising and sales under the title of Advertising and Merchandising Department, with new titles and responsibilities for ad people.

There will be four divisions: 1) pet foods; 2) corn foods and Flako; 3) Aunt Jemima mixes; and 4) cereal groups.

Quaker products are now spread out thus: JWT, pet foods, light cereals, and Aunt Jemima; Clinton E. Frank, flour, Flako, institutional; John W. Shaw, corn foods, three easy mixes, specialties; Wherry, Baker, Tilden, cereals.

Those that turn against rock-and-roll can be as violent as its exponents.

Take the announcement this week of KAVI, Rocky Ford, Col., that it is converting from rock-and-roll to straight "good family music."

Said KAVI: (1) An r-and-r record will be broken over the air every 10 minutes until all 500 such records in the library are destroyed; (2) any staff announcer who plays a verboten record will be fired on the spot.

Esty, agency for National Carbon's Prestone, has this explanation why Zerex (duPont) is going to put \$600,000 in three specials on NBC TV this fall: Prestone had the biggest year ever in sales.

Zerex's move (via BBDO) came after Prestone arranged to go all tv network this fall via a special on baseball the night before the World Series (NBC TV); two half-hours each of Sugarfoot and Cheyenne; and some shots of CBS TV News.

The probable media losers in this battle for market dominance between the two giants: spot tv and print. Neither sponsor, however, was a heavy spender in those fields.

Tv network gross time billings for May showed a 8.7% increase over the like month of 1958: All three networks this time doing a total of \$52,085,557, as compared to \$47,918,145 for May '58.

The May '59 billings by network: ABC TV, \$9,946,570, plus 17.3%; CBS TV, \$22,464,493, up 7.1%; NBC TV, \$19,674,494, an increase of 6.5%.

For the first four months, ABC TV is ahead by 18.7%; CBS TV, 6.2%; NBC TV, 7.4%.

Aggregate billings for January through May by networks: ABC, \$52,492,402; CBS, \$110,759,141; NBC, \$97,509,662. Total: \$260,761,205.

SPONSOR-SCOPE *continued*

It could be that the daily hours of tv viewing per set have reached a peak and that a slight downward trend—no bigger than a man's hand right now—is on the way.

Recent Nielsen monthly soundings on total tune-in averages have shown pretty much of a static condition compared to last year. In fact, the count for this April was 5.24 hours as compared to 5.36 hours for 1958.

As further evidence of what recent Nielsen viewing reports may portend, note the average tune-in per minute for all U.S. tv homes by hours this April as compared to April 1958:

	APRIL 1959 AVG.	APRIL 1958 AVG.
9-10 a.m.	15.0	13.9
10-11 a.m.	15.6	16.6
11-12 noon	21.4	21.5
Noon-1 p.m.	20.7	22.9
2-3 p.m.	19.0	21.0
3-4 p.m.	20.5	22.9
4-5 p.m.	24.6	27.8
5-6 p.m.	29.8	31.1
6-7 p.m.	35.9	38.4
7-8 p.m.	49.7	52.7
8-9 p.m.	61.0	63.3
9-10 p.m.	63.8	66.4
10-11 p.m.	56.5	58.3
11-12 midnight	34.8	37.2

How effective is the "bandwagon" approach in advertising—claiming, for example, that your product is number one seller, or the oldest, etc.?

Madison Avenue observers say that psychological research shows that the value of this technique is dubious unless you've got specific objectives such as:

- In the case of gift products, impressing the recipient with the idea that the giver has shown good judgment.
- If the advertiser isn't getting as much dealer support as his competitors, or point-of-sale support isn't what it might be, the bandwagon angle might be used to make the point that you're at a disadvantage when you don't play along with the leader.

Spot tv and radio might as well face up to the fact that there isn't going to be any sharp change in their place on the national advertiser's totem pole soon.

In other words, they (plus the newspapers) will go on getting their business in spasmodic chunks.

National advertisers, with few exceptions, have become wedded to the philosophy that 1) a product image can be adequately transmitted via network tv or color print, and 2) that for sales action in the event of special or seasonal promotions, deals, and whatnot they can turn to the other media for concentrated flights.

Agencies will tell you that this zigzag course is no more healthy for their economic well-being than it is for the stations'. Putting one of these fast promotions into the works often means drastic readjustments of personnel assignments, jacking up the cost of operation, and thinning down the margin of profit.

For other news coverage in this issue, see Newsmaker of the Week, page 10; Spot Buys, page 50; News and Idea Wrap-Up, page 58; Washington Week, page 61; SPONSOR Hears, page 64; Tv and Radio Newsmakers, page 78; and Film-Scope, page 62.

IT COMMUNICATES!

It takes only one wave of a checkered flag to signal the winner as thousands of horsepower race down the straightaway. That's communication. And it takes only one word from WOOD-TV to send hundreds of thousands of WOODlanders racing straightaway to their stores. That's real communication. There's plenty of buying power, too in Western Michigan — where everybody is a WOODwatcher. Make your client a winner. Check Katz for details.

WOOD-TV is first - morning, noon, night, Monday through Sunday February '59 ARB Grand Rapids, Michigan

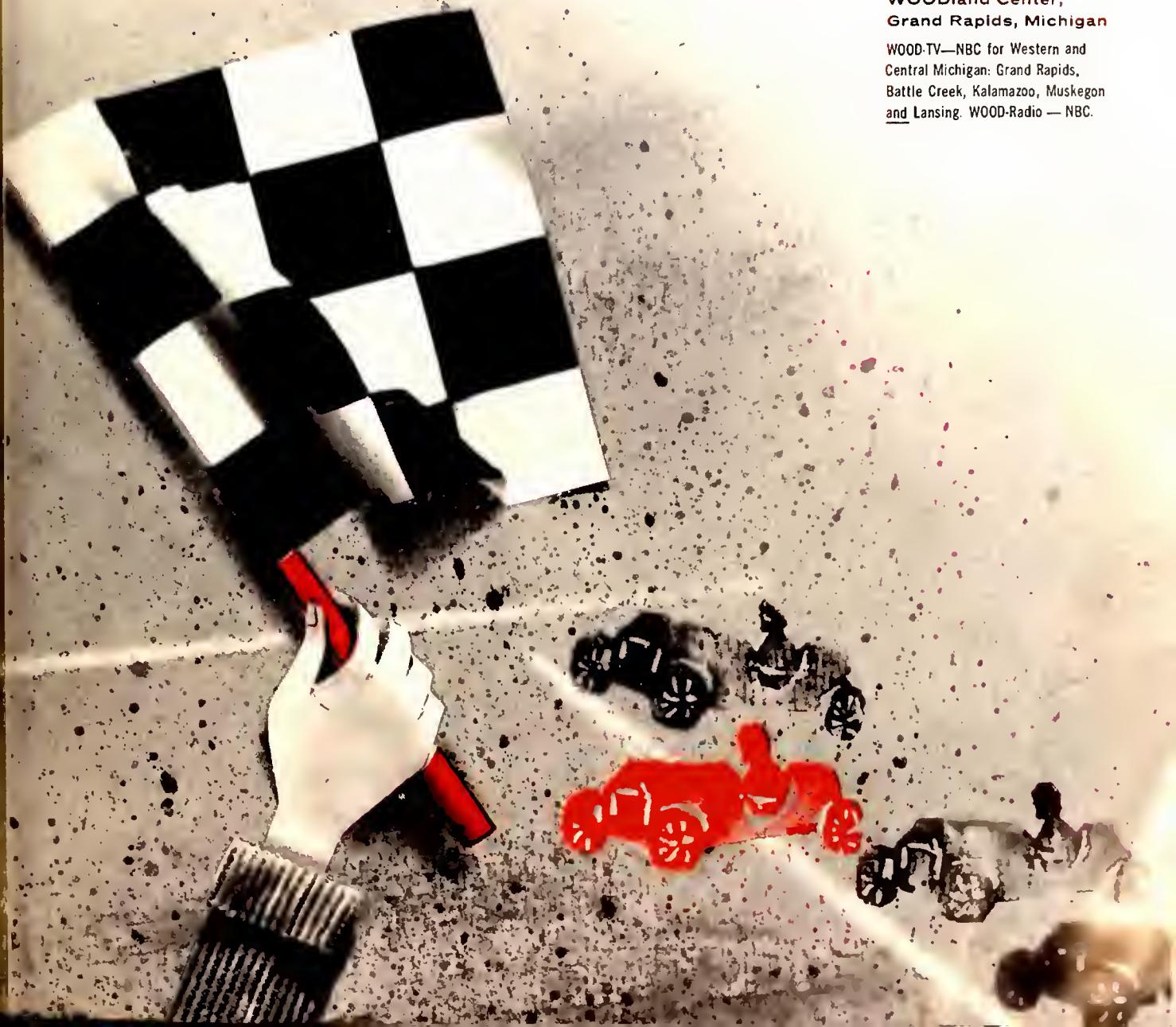
WOOD-AM is first - morning, noon, night, Monday through Sunday March '59 Pulse Grand Rapids - 5 county area



WOOD **AM**
TV

**WOODland Center,
Grand Rapids, Michigan**

WOOD-TV—NBC for Western and
Central Michigan: Grand Rapids,
Battle Creek, Kalamazoo, Muskegon
and Lansing. WOOD-Radio — NBC.



BRAVE STALLION



**RUNAWAY SALES
SUCCESS
ALL ACROSS U.S.A.!**

NORTH
Detroit, St. Louis,
Cleveland, Ft. Wayne!

EAST
Boston, New Haven,
Albany, Portland!

WEST
Los Angeles, Denver,
Seattle, Salt Lake City!

SOUTH
Atlanta, New Orleans,
Miami, Richmond!

Have your local ITC representative give you the news of how BRAVE STALLION can increase audiences in your market.



488 Madison Ave. • N.Y. 22 • PLaza 5-2100

by John E. McMillin

Commercial commentary

More teeth for the tv code

The recent news that 13 additional tv stations have had their TV Code Seals revoked for carrying Preparation H commercials may have been a bomb in the broadcasting business. But I doubt if it created more than a limpid ripple among admen and the general public.

This, I think, is too bad.

In turning thumbs down on advertising for Whitehall Pharmacal's hemorrhoid remedy, the members of NAB's TV Code Committee acted with a courage and steadfastness all too rare among industry trade practice groups.

They deserve applause, and I hope they get it.

But the sad fact remains that few people have ever seen the Tv Code Seal on their home screens and fewer still understand what it is or means. Furthermore, I'll lay you ten to one that not more than a handful of agency or advertising men have ever bothered to read through the provisions of the TV Code.

Actually it is a remarkable document. I don't envy anyone who is handed the job of drafting a code of fair practices for anything, especially any phase of the advertising business.

It is almost an open invitation to be prissy, pompous and sanctimonious, or absurdly two-faced and weasling. And the NAB's TV Code doesn't wholly escape these common faults.

There are places where it sounds a little like a lavender-scented spinster of perennially unchallenged virginity reading a bifocal lecture to a smutty-faced, teen-aged hoy.

I strenuously object, for instance, to the anodyne statement that "religious programs should place emphasis on broad religious truths, excluding the presentation of controversial or partisan views not directly or necessarily related to religion or morality."

I seriously question whether the cause of religion, or of the Republic, is best served by such a safe, emasculated approach.

Definite and positive provisions

If, however, you can overlook these occasional lapses in taste and virility (they're almost an occupational disease among all code-drafting lawyers) you will find in the NAB's TV Code a wealth of positive, definite, practical and courageously idealistic provisions.

The Code is at its best, I feel, in defining those types of advertising which are not acceptable to Code subscribers (the three tv networks and more than half of all tv stations).

I believe these provisions should be read and studied by every ad manager, account executive and media man who deals in tv.

You will get some surprises, I think.

Undoubtedly you realize that the advertising of hard liquor is verboten on tv. But did you know that 270 tv stations subscribing to the Code have voluntarily agreed not to carry a wide variety of other types of copy?

Commercial commentary *continued*

For instance, on these stations you cannot advertise tip sheets, race track publications, lotteries, fortune telling, astrology, palmistry or character reading.

You cannot advertise institutions or enterprises which in their offers of instruction, imply promises of employment.

You cannot (under a Code Interpretation dated 7 June 1956) advertise hemorrhoid remedies, products used in connection with feminine hygiene, or other products which are "generally regarded as unsuitable conversational topics in mixed social groups."

The Code forbids the use of "bait switch" advertising, the "pitch-man technique" in copy, and the portrayal of doctors, dentists, or nurses, except by accredited members of these professions.

Under the Code you may not run contests based on chance rather than skill, or offer premiums which appeal to superstition on the basis of their "luck bearing" powers.

Stations subscribing to the Code have spelled out for them in exact detail the amount of time which may be devoted to commercials in all types of programs from five to 120 minutes in length, with stricter limitations on "AA" and "A" time periods.

There are a number of other Code provisions which deserve study and respect.

Why advertisers should support it

I don't think, of course, that the TV Code is perfect as it now stands, and I doubt if you will when you read it.

In certain areas it obviously does not yet go far enough. Some of its provisions need to be amended, expanded or rephrased, as I am sure they will be.

But taken as a whole, the NAB's TV Code does emerge as an intelligent, honest effort by honorable men to draw up a decent set of ground rules for a turbulent young industry which has unique social responsibilities.

It is a better code, better drawn, better accepted and better policed than any yet devised by such older, prouder media as magazines and newspapers.

As such it deserves, I think, far more attention and support from agencies and advertisers than it has yet received.

If advertising men are sincerely concerned about their industry's public image (and I think the best of them are) then they should support the TV Code both in principle and in practice.

Endorsements in principle can be made through the machinery of the ANA and the IA's, and I hope that these groups will work closely and sympathetically with the members of the NAB's Code Committee in an effort to get more understanding and support for Code provisions.

As to endorsements in practice, these are simple matters for every agency and advertiser buying tv time. All that is needed is an insistence by managements, and by ad managers and time buyers, that all stations appearing on their spot tv lineups be TV Code subscribers.

It is certainly in their best interests to do this. As Doug Smith, advertising and merchandising director of S. C. Johnson pointed out recently, "Tv is one of the greatest assets which we, the advertisers possess. We must be careful to respect, maintain and even cherish it."

The support of a decent, honorable TV Code is one of the finest ways of cherishing the tv medium, and insuring its future.

Hoodoo Ski Area in Oregon



Nearly $\frac{1}{4}$ of Oregon's buying families watch

KVAL-TV
KPIC-TV

The only clear-picture in the Eugene - Springfield - Roseburg market is on KVAL-KPIC. One order to your Hollingbery man or Art Moore and Associates (Portland-Seattle) covers both stations.

KVAL-TV Eugene
NBC Affiliate Channel 13

KPIC-TV Roseburg • Channel 4
Satellite

For 35 Years
No. 1 in the
Roanoke
Market!



WDBJ has been on the air in Roanoke, Virginia continuously since 1924. In every audience survey ever made in those 35 years, WDBJ has always proved to be first in coverage and audience.

We look forward to serving even better in the future our long list of loyal national advertisers who demand the best in radio promotion.

Ray P. Jordan,
V. P. Broadcasting
Times-World Corporation

WDBJ CBS RADIO
Roanoke, Virginia

AM • 960 Kc. • 5000 watts
FM • 94.9 Mc. • 14,000 watts

 PETERS, GRIFFIN, WOODWARD, INC.
National Representatives



HOORAY For UN-FORMULA!

A "formula" radio station is definitely what WBT ain't.

WBT's programming is varied—creative—responsible.

Popular, too. Pulse surveyed the 25 county Charlotte area (just a portion of WBT's Basic Service Area) and found a 92% WBT lead mornings, 69% afternoons and 123% at night.*

Grob some WBT availabilities so you'll have something to cheer about in the nation's 24th largest radio market.** Call CBS Radio Spot Sales for details.

Pulse 25 county area 1959 (March)
A. C. Nielsen Co.

WBT CHARLOTTE

REPRESENTED NATIONALLY BY CBS RADIO SPOT SALES
JEFFERSON STANDARD BROADCASTING COMPANY

49th and Madison

Not first-born

I note with interest your "Sponsor Speaks" item on "Radio Says It's a Boy" in the 20 June issue of SPONSOR.

That is a fine service KMOX rendered during the newspaper blackout, but in the light of your statement "As far as we know this is the first time that radio has taken over this happy chore of public service"—I hasten to advise that for over 10 years WIS has saluted the newest citizens of the area via the well established "Stork Call"—presented every morning as a key segment of the WIS Morning Show. Listener interest and response has been very strong through the years.

Oh yes, the sponsor likes this public service vehicle, too!

W. Frank Harden
*man. dir., WIS
Columbia, S. C.*

• SPONSOR also heard from KLIK, Jefferson City, Mo.; WTTN, Watertown, Wis.; WSVA, Harrisonburg; KCIA, Charles City, Ia.; W-DOG, St. Clair, Mich.; WADS, Ansonia, Conn.; WGTC, Greenville, N. C.; WJOL, Joliet; and WKMC, Roaring Spring, Pa. We can only say we're glad we were wrong and that so many of you are on hand to welcome new listeners—and new SPONSOR readers.

Local reps important, too!

Your issue of 23 May contained a story about Minneapolis as one of the major advertising centers.

Mention was made therein of the fact that no station reps maintained offices here. While we realize this referred to national reps, we would like to clarify the picture by calling your attention to the existence of three rep firms in Minneapolis, of which ours has the largest station list.

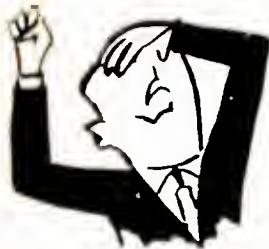
Minneapolis has indeed increased in advertising importance. TVB said two years ago, that 5% of all television expenditures came from Minneapolis Agencies and clients.

We're glad you acknowledged our market's importance, but please, don't again forget the fact that regional

WCTV Solves Another Problem for an Ad Manager



Tom had the sales manager on his neck.



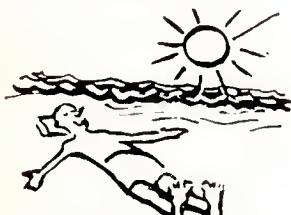
Sales were too spotty; expensive in big markets, non-existent in-between.



Blair TV Associates said why not fill in these gaps with coverage like that of WCTV?



Substantially unduplicated coverage brought quick results, profitable sales.



Tom even relaxes . . . occasionally.

WCTV Tallahassee
Thomasville

for North Fla. and South Ga.

John H. Phipps
Broadcasting Stations

reps play a most important part in this market.

Harry S. Hyett
Radio-TV Station Reps.
Minneapolis

Good radio copy

I was extremely pleased to see the article "Why Poor Copy Robs Radio" in the 16 May issue of SPONSOR.

Here at WGMS we have found that good promotional copy will reap rich rewards for a radio station as well as for its clients. We have noticed that this is particularly true when we promote subscriptions to our monthly program guide. A change in copy emphasizing a new feature of the guide never fails to bring a large spurt of subscriptions.

A hard look at promotional copy should be of as much concern to a radio station which sells air time as to sponsors selling Buicks, Ben-Gay or Borden's Instant Coffee.

Sol Hurwitz
dir. of prom., WGMS
Washington, D. C.

Thanks for the write-up

I was quite impressed with the article, "How 'David' fought Lestoil 'Goliath' with Tv" in your 30 May issue of SPONSOR magazine. Our advertising agency is a subscriber to your magazine and they brought the article to my attention. I am sure that this national publicity will be of great value in helping us to keep moving ahead with this great product of ours.

Fred B. Spinney
distributor
Westfield, Mass.

Music, maestro . . .

We, at Good Music Broadcasters, would personally like to take this opportunity to thank the editorial staff of SPONSOR for the excellent article that was featured in the 13 June issue, "A new head of steam for fm."

We are the oldest classical music representative in the radio business; and we feel that your article on fm and quality audiences without any doubt did the "good music" concept justice.

Herbert E. Groskin
nat'l sales mgr.
Good Music Broadcasters Inc.
New York

KBOX

the

HOTTEST

thing in the DALLAS MARKET— from 9th Place to 2nd Place in ONLY 9 months



1st station in Dallas (KLIF)
2nd KBOX May-June 1959*

3rd KBOX May
4th KBOX April

5th KBOX February
6th KBOX January
7th KBOX December
8th KBOX October
9th KBOX August 1958

*May-June Hooper, 1959

KBOX

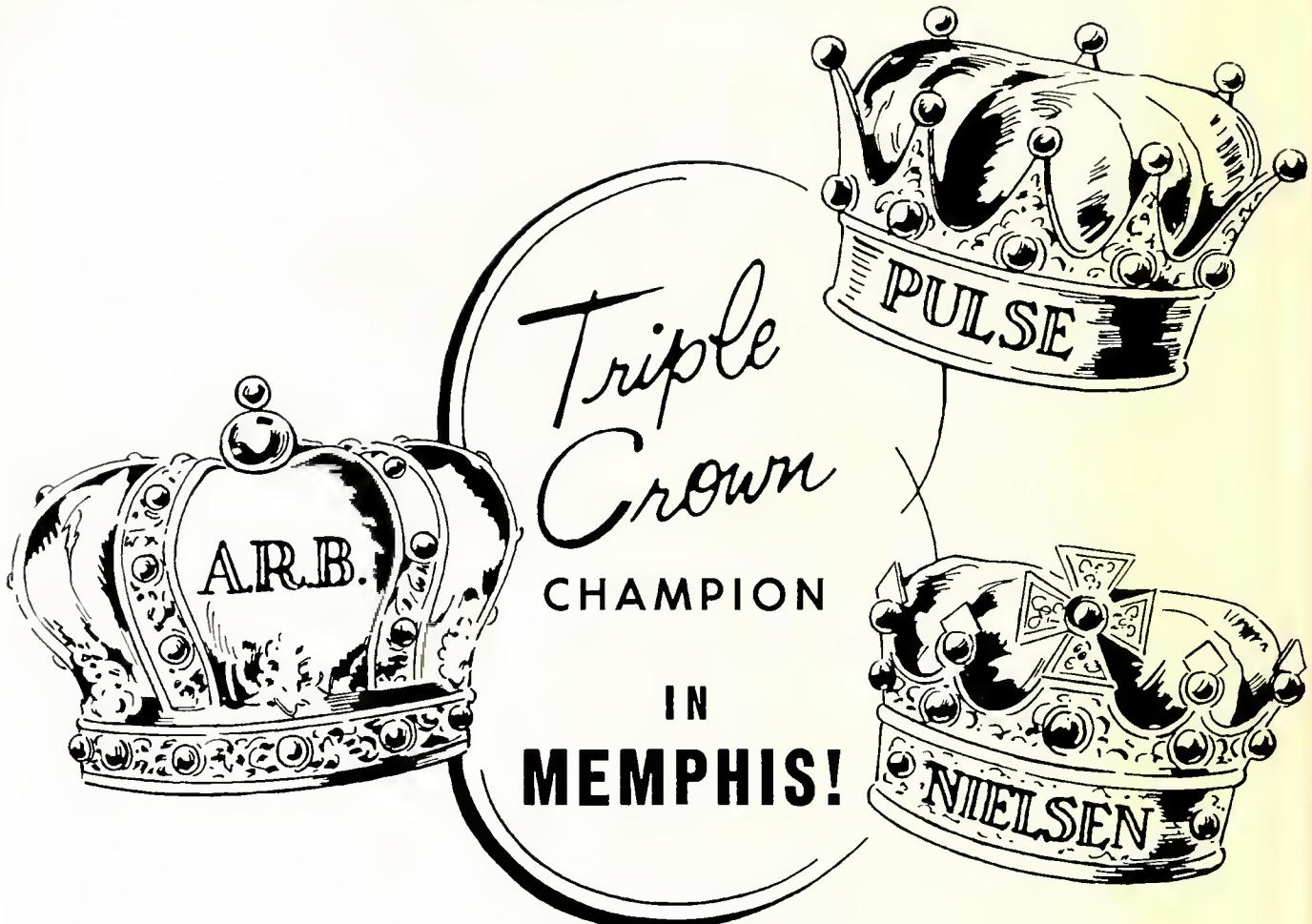
BUY Radio when you buy media BUY Balaban when you buy radio BUY KBOX when you buy Dallas and you BUY the people who BUY

THE BALABAN STATIONS

in tempo with the times

WIL **KBOX** **WRIT**
St. Louis Dallas Milwaukee
JOHN F. BOX, Jr., Managing Director
EDWARD T. HUNT, General Mgr.

Sold Nationally by
Robert E. Eastman & Co., Inc.



Channel 3 is First By All Surveys

Here are the latest Memphis Surveys, showing leads in competitively-rated quarter hours, sign-on to sign-off, Sunday thru Saturday:

	A.R.B. Apr. 17-May 14, '59 (Metro Area)	Pulse Feb. '59 (Metro Area)	Nielsen Mar.-Apr. 1951 (Station Area)
WREC-TV	250	251	263
Sta. B	80	109	72
Sta. C	68	19	53

No wonder in Memphis they say "There's more to see on Channel 3." WREC-TV's combination of the finest local programming and the great shows of the CBS Television network deliver the greatest audience in the Mid-South area. See your Katz man soon.

WREC-TV

Channel 3 Memphis

Represented Nationally by the Katz Agency





MERLE JONES, pres., CBS Tv Stations, tells sponsors and agencies CBS affiliates beat out other network and independent competition in impact, popularity with viewers

CBS tv research brews up a storm

- CBS o&o study claims that net-affiliated tv outlets have better station image, more commercial effectiveness
- Spokesmen for tv indies dispute findings, tactics of New York-Los Angeles qualitative audience study

A piece of solemn motivational research, introduced by CBS and shown this week to agencies and advertisers all over the country, has exploded like an unwanted hydrogen bomb, and provoked loud indignant protests as fragments began to hit the other networks and — most particularly — the independent non-affiliated tv stations.

Why? Because a two-market study conducted in New York and Los

Angeles by the Institute for Motivational Research, Inc. (headed by Dr. Ernest Dichter) and Market Planning Corp. (a McCann-Erickson affiliate) contends that net affiliated stations have it all over the indies in creating a station image and in establishing a productive commercial climate and that CBS o&o stations and affiliates beat ABC and NBC affiliates hands down in doing the

same job in identification.

The study, commissioned by the CBS Television Stations division, has drawn cross fire from the independents. But the other networks, who reap some partial rewards from the qualitative survey, continue at this point aloof . . . and silent. At SPONSOR's presstime neither ABC nor NBC had any official or unofficial comment to make about the CBS findings.

The skirmish began last week when Merle Jones, president of the stations division, and his executive staff kicked off the slide presentation in New York.

Their conclusions:

- Until now, no one knew for sure whether each tv station had its own unique personality. The new study

establishes this fact, providing what Mr. Jones calls a "breakthrough" in tv research.

- Viewers, in differentiating among stations, develop images and tend to respond more favorably to commercials and clients who are represented by the favored image station.

- The favored station in the two test cities was the CBS o&o outlet, in each case channel 2, by a wide margin, competing against ABC and NBC o&os on channels 4 and 7 respectively in both New York and Los Angeles, and against three independent or non-affiliated stations in each city.

The logical progression, as CBS puts it: Viewers associate CBS-owned tv stations with authority, prestige and confidence. The viewer looks to these stations for important and well-balanced programing. Therefore the audience pays stricter attention to CBS-owned tv stations commercials anticipating quality product advertisements. The sponsors thus receive maximum attention and response.

How is the industry reacting to these assertions?

Typical of the agency point of view is the reaction of Peter M. Bardach, senior media buyer at Foote, Cone & Belding, New York, who commends CBS for performing "this genuine service to the industry." But he sees "no significant effect on advertising planning" as a result.

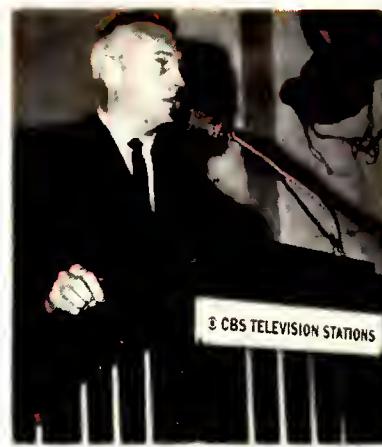
"In general, the conclusions reaffirm what the agency has always thought—there is a certain magic something about network call letters."

"But media decisions," says Mr. Bardach, "will continue to be based more on the efficiency of a specific tv opportunity."

For the study, eight qualitative questions were asked in personal interviews with 1,200 persons in New York and Los Angeles. Here are the word-for-word queries and the responses.

A. The respondent is handed a picture of a family watching tv.

"These people are talking about tv programs and tv stations. You happen to pass by and overhear some of their comments. I'd like you to guess, from reading each comment, what tv channel they are referring to. Which



CLARK GEORGE, v.p.-genl. mgr., KNXT, L.A., helped preview Station Image Study

CBS TV SAYS:

- **STATION PERSONALITY.** *For the first time, it's proved a tv station has a personality. The stronger and better personality is that of a net affiliate, particularly a CBS outlet. More than half the viewers surveyed gave the nod to the CBS station as favorite source of shows*

- **IMAGE EFFECT.** *The station image or personality has a profound effect on an advertiser's campaign. Sponsors enjoy a better climate for commercial response on a net affiliated station, particularly with CBS outlet, than with indie. Indies inspire far less confidence*

- **COMMERCIAL QUALITY.** *A company slipping in sales, desperately trying to regain its position by loud, big promises, is most likely to advertise on an indie. But one which advertises an excellent product and has a reputation for honesty, reliability, is most likely to be on CBS*

- **PROJECTIVE TESTS.** *Six qualitative questions are answered in the CBS report, More Than Meets the Eye, giving the image of a tv station in the eyes of community it serves. This intangible factor documents what buyers have long sensed but could never definitely prove*

- **SURVEY MARKETS.** *Personal surveys were conducted among 1,200 viewers in Los Angeles and New York where conditions are ideal and identical for the toughest possible test. In each market each of the three nets owns a station and competes with four non-net independents*

NON-NET KTTV SAYS:



JOHN R. VRBA, v.p. for sales, KTTV, L.A., gives indie view of the CBS claims

● **STATION PERSONALITY.** *A station has a trade personality but not a consumer one. There's no channel loyalty, or we wouldn't have such dial-switching. KTTV surveys show consistently that between 40% and 50% of the viewers never know channel or call letters*

● **IMAGE EFFECT.** *Only two factors affect an advertiser's message: the show which attracts the viewer to begin with and the content of his commercial. The type of audience for any station in a market is about the same. Advertisers want favorable cost, big reach and sales*

● **COMMERCIAL QUALITY.** *The same national and regional advertisers use both net and indie stations, and their commercials are the same. Many indies have standards of acceptance as high or higher than net affiliates: another reason we resent all indies being lumped together*

● **PROJECTIVE TESTS.** *The generalized results are too all-inclusive and should be broken down. And the independents are lumped together in a group though they are very different. The questions are leading ones, phrased to allow viewer to give widest possible answer*

● **SURVEY MARKETS.** *New York and Los Angeles are far from identical, except superficially. CBS in L.A. gets an over-all audience share of 28% to 30%, in New York from 35% to 40%. Yet in other markets CBS gets far rougher competition from indies and other nets*

channel are they *most likely* talking about?"

1. "They have more worthwhile programs which I really look forward to, and watch with interest."

Channel 2, 52%; channel 4, 28%; channel 7, 8%; all others combined, 12%.

2. "They seem to have more programs that the whole family can enjoy together."

Channel 2, 18%; channel 1, 27%; channel 7, 14%; all others, 11%.

3. "I have seen their programs when someone else in the house turns them on. I only half-watch them. They don't hold my interest."

Channel 2, 4%; channel 4, 3%; channel 7, 18%; all others, 75%.

4. "I have a feeling of greater confidence, more trust in the products I see advertised on that station."

Channel 2, 53%; channel 4, 30%; channel 7, 9%; all others, 8%.

B. "This family is watching tv. A commercial has just appeared on the screen. members of the family are commenting."

5. Father: "That is a fine product, made by a reliable company."

Mother: "I'd like to try it next time."

"What channel are they watching?"

Channel 2, 51%; channel 1, 31%; channel 7, 8%; all others, 10%.

C. "Suppose you read the following comments in the television review column of your local newspaper. Which channel would you guess was the most likely being referred to?"

6. "The people at that channel seem to understand best the average American family's desire for a balanced variety of programs—for each individual in the family, and for all of our different moods—from fun and entertainment to news and information."

Channel 2, 52%; channel 4, 28%; channel 7, 10%; all others, 10%.

D. "The following are descriptions of various companies that advertise on tv. I want you to guess, from the description, the tv station on which you are most likely to see their advertising."

(Please turn to page 53)



DUKES OF KENT: At Robert Swanson Productions in N.Y., Bud MacKenzie, Bob Swanson, Bernie Knee and Jack Keller rehearse new Dick Adler radio commercial for Kent Cigarettes. A pop disk with vocals by Pat Suzuki on Phipp's label came out simultaneous with radio campaign

Where there is smoke there's sure to be radio

- Top five in \$4 billion cigarette industry invested \$4 million in spot radio during first quarter of 1959
- There are many reasons: flexibility, circulation and impact. Biggest reason is they cannot afford not to

It came to light this week when Radio Advertising Bureau released its list of spot radio's top 20 clients during the first quarter of 1959.

Three of the top five customers are cigarette accounts.

Five of the top 10 spenders are cigarettes.

A cigarette advertiser is at the very head of the list.—Liggett & Myers.

In third position, after Thomas Leeming and ahead of Ford, is R. J. Reynolds Tobacco Co. Fifth and sixth top ranking users of spot radio time are P. Lorillard and American Tobacco respectively. Philip Morris is No. 10.

These five manufacturers of cigarettes accounted for an estimated \$1

million investment in spot radio advertising between 1 January and 31 March.

By product category in RAB's "Top 20," tobaccos ranked second, topped only by drugs, traditionally heavy spenders during the season of colds and virus.

At the same time, network radio has been getting a healthy play from at least three of the cigarette titans.

What is behind this cigarette-radio romance?

"Radio has been important to cigarettes for a long time," a tobacco client executive told SPONSOR. The reasons are obvious:

- Circulation at low cost. Radio saturation of U.S. homes is close to

100%, is evenly spread in both urban and rural areas. To an industry such as cigarettes with an estimated market of 60 million persons, this is important.

• Flexibility. Spot radio offers the opportunity to pick markets in line with marketing strategies. In the cigarette business this is vital since the last 10 years has seen it grow more complex than ever through the introduction of king-size and filter tips. There are areas where filters dominate the share of market and others where regulars outsell. The cigarette marketing man can follow

RADIO FARES

COMPANY

AMERICAN TOBACCO

LIGGETT & MYERS

P. LORILLARD

R. J. REYNOLDS

PHILIP MORRIS

BROWN & WILLIAMSON

Source. *RAB data, net. **TVB data, gross

these sales trends with radio, can also use the medium in testing new brands. (Some of Philip Morris' first quarter spot radio investment of close to \$100,000, for example, is going to West Coast radio stations in a test of Mayfield, a new filter-menthol cigarette).

- Atmosphere. The appeal of radio and the appeal of cigarettes have much in common—relaxation and enjoyment. Psychologically, the medium and the product advertised are a happy mating.

- Brand loyalty. Radio research has pretty well established the medi-

um as a direct pipeline to the teenagers. Since they will be tomorrow's smokers (if they're not already smoking), radio affords the cigarette companies a chance to get in early and establish long-lasting brand preferences.

- Special uses: Some cigarette manufacturers have found special uses for spot radio to improve public relations. A good example of this is Philip Morris which sponsors many sports events and public service programs on radio stations in the vicinity of its Richmond, Va., plant. This fall, through the whole south-

ern tobacco-growing area, Philip Morris will sponsor on spot radio the football games of the Washington Redskins.

While all the foregoing are part of the strategy behind tobacco's heavy buying of radio time, there is a single, simple reason which perhaps dominates all others: In the continuing fight for sales, no major cigarette can afford not to use radio. The stakes in this \$4 billion annual business are too big to risk the gamble.

Cigarettes share the same problems as many low-cost, package goods. (Please turn to page 71)

WELL IN THE TOP CIGARETTE ADVERTISING BUDGETS

BRANDS (by rank in radio spending)	AGENCIES	FIRST QUARTER 1959	TOTAL 1958
		SPOT RADIO*	SPOT RADIO*
		SPOT TV**	SPOT TV**
Pall Mall	SSC&B		
Herbert Tareyton	GUMBINNER	\$596,792	\$910,300
Lucky Strike	BBDO		
Hit Parade	BBDO		
L&M	DFS		
Chesterfield	Mc-E	1,440,221	987,700
Oasis	Mc-E		
Kent	L&N		
Old Golds	L&N	650,973	1,352,700
Newport	L&N		
Camel	ESTY		
Winston	ESTY	898,063	633,500
Salem	ESTY		
Philip Morris	BURNETT		
Parliament	B&B	394,335	1,289,900
Mayfield	BURNETT		
Marlboro	BURNETT		
Viceroy	BATES		
Kool	BATES	10,754	2,278,700
Raleigh	KM&J		

New price laws bring change in auto pitch



OLD AD APPROACH featured price concessions and gimmicks. Ladd Ford's Gil Hile (l) and John Carlini are cutting down on these to emphasize budget-type pitch shown opposite page

- Windshield price posting required by law takes zing out of traditional price pitch for most car dealers
- So, many dealers, like Ladd Ford in Los Angeles, are switching to budget plan selling, most effective on tv

The Sunday punch in car dealer copy, of course, has always been price. Any copy strategist could tell an inviting comparison story, shifting into high or low at will. But a government ruling has put a kink in that time-honored approach.

These days, anyone contemplating purchase of a new car is well aware that the law requires posting of prices on the windshield, and it's no easy job to whip him into a storm of enthusiasm over what he knows is a foregone conclusion.

The result is that enterprising car dealers are going in for advertising copy that reads more like a refresher course in high school math than the sort of hoopla that once engaged the customer. An example is the young man in the picture at left who gives a veritable course of instruction on family budgeting during his 60 and 90 minutes on camera, complete with chalk, blackboard and equations that even have vague earmarks of chemical formulas.

Gil Hile is co-manager with John Carlini of Ladd Ford in Venice, a Los Angeles suburb. Both are fresh examples of the budding crop of tv "profs." Their boss put them on tv for the first time last October. Sanford Ladd went into television to do what he could no longer do in print advertising: make a primer on budget plans understandable, appetizing and convincing.

Ladd knew that the customary path of interruptions in vintage movies weren't going to do the entire job for him, though this sort of buy did prove to deliver the weekend impact he needed in terms of impulse, commercial length and frequency. To compound these advantages, he went for full sponsorship of a weekend movie on KTLA, Los Angeles, in October, adding another one on KTTV in December.

During the week, however, he needed some attractive window dressing for his budgeting chalk talks. Adult, family appeal was another quality he was looking for in his weekday huy.

Solution: an across-the-board nighttime tv program called *Let's Dance* on KABC-TV which involved a running dance contest complete with well-known personality (Al Jarvis) and judging panel featuring some entertainment names.

He began with three 60-second participations per week in November. As the commercials took hold—and Hile and Carlini became at home with the chalk—he upped the buy to five nights (and seven commercials) per week at a cost of \$3,000 a month—just equal to what he was spending for his weekend movies.

A typical Ladd commercial contains basically three elements:

- *Plain business facts.* Because the facts were impressive, Ladd copy got

into figures right off the bat: "In just $2\frac{1}{2}$ short months Ladd Ford has jumped from last place to 5th in sales, an increase of more than 500% . . ."

- *The familiar strains.* As viewers came to know what to expect in a Ladd commercial, Ladd found that he could eliminate most of the customary trimmings. After glancing off a few of the stand-bys ("No matter how you figure it—price, trade allowance, down payment, terms—Ladd Ford is giving the absolute best deal"), copy gets down to business:

- *The chalk talk.* "One reason for our tremendous increase in volume is the Ladd Ford family Budget Plan of Financing. Over 12 different plans—each one designed to solve a different type of problem. (PAN TO

BLACKBOARD) Let me give you just one specific example of how easy it is to own a new Ford at Ladd Ford in Venice. . . ."

- *Windup.* After the chalk talk, copy winds up with slogan ("Ladd prices are low prices"), address slide, hours (10 p.m. every night, including Sundays).

That's the strategy. Has it worked? "There can be no doubt about the results of the television campaign," Ladd says. "In July, 1958 before the use of tv we sold a total of 31 cars. In January, 1959 we sold 113. The difference between these figures represents a gross profit of \$35,000. And the percentage of car sales due to the Jarvis program is at least 10% of our total sales."

CHALK TALK is new copy technique aimed at capturing viewer once lured by price hoopla. Here, Hile guides viewer through one of 12 "family budget plans" which are meat of new copy formula. Classroom-like atmosphere of commercials requires tv vehicle with plenty of splash



Look! franks with an image—thanks

► Peet Packing Co. wanted ‘national’ image to make gains over national, regional competition in Michigan

► Network personality used in local strips won firm 56% identification as national brand, 44% sales hike

NATIONAL brand competition is an ever-present thorn in the side of a regional advertiser. One way of countering the problem is to become intensely local in your approach, trading on loyalties and tastes. The other is to become, as far as the consumer can discern, “national.”

The Peet Packing Co. and its agency, Parker Advertising, both felt that the competitive picture in Michigan didn’t leave a meat packer much choice over which way to swing.

SAGINAW, MICH.

“Michigan is subject to all the national competition,” says agency president Jack Parker, “plus about six other regional packers.”

While Peet claims sales leadership over the regional competition, it decided the way to increase its lead and inch up on the big boys was to acquire a “national” look. Its advertising pattern up to four years ago had been sufficiently sporadic to permit such a revamping, but the big question was a monetary one.

In 1954 and through most of ’55,

Peet had been using minute radio spots and, for holiday and special pushes, I.D.’s on television. Obviously, a budget tailored to this coverage would be hard put to creating a Swift or Armour in anyone’s mind overnight.

And yet this is virtually what Peet has done in Michigan. The primary ingredients:

- A personality borrowed from network radio.

- A “network” of radio stations with the utmost in local flexibility.

The borrowed network figure: Ted Malone, whose long stint as an ABC personality makes his name a familiar, national one. Parker knew Malone from the war years when they both served as overseas correspondents for ABC.

The “network” was less than half its present size when Parker bought

NETWORK PERSONALITY (Ted Malone) gives national flavor to Michigan meat packer but merchandising is local. Here, he visits Peet



to radio

daily five-minute strips on nine Michigan stations. He filled them with a show taped and produced by Malone in New York for exclusive use in the Peet Michigan markets. Malone delivered and integrated Peet commercials into the show, which began its 39-week test in November, 1955.

The long-range character of the experiment grew out of Parker's own philosophy that "a program cannot build any kind of an audience in a limited time. A minimum of 26 weeks is required," Parker feels, "for a valid testing of a show's potential. It has to catch on and build audience loyalty.

"We bought between the hours of 7 and 9 a.m. in each market," Parker explains. "Our preference was for 7:55 and 8:55 a.m. time slots. Our prime target: the housewife and the commuter."

This pattern still applies, though the number of markets has increased to 20 and stations are bought on a firm 52-week basis. As markets were added, the Malone show became the framework around which the company's entire advertising was built and merchandised.

Here is how the show is integrated with other advertising:

- **Newspapers.** One full page ROP on the first Wednesday of each month in nine Michigan dailies. Malone is often featured in the ads, and a good portion of each one is devoted to a generous plug for the show.

- **Trade papers.** One ad per month appears in two Michigan food trade journals: *Grocer's Spotlight* and *Michigan Food News*. These trade ads merchandise the daily radio show as well as the monthly newspaper ad.

- **House organ.** A monthly feature under Malone's byline appears in *Farmer Peet's Almanac*, which goes to 6,000 dealers and employees throughout the state.

"But Ted himself is probably the most important merchandising vehicle for Peet products," says Parker. "Several times each year he visits Michigan for personal appearances."

"So integrated has Malone become in Michigan life," says Parker, "that (Please turn to page 73)



SPECIAL PROGRAMS by WAPI-TV and radio, Birmingham, attracted 3,000 visitors opening day to these Good Housekeeping-Kingsberry prefabricated home exhibits in Birmingham suburb

LOCAL RADIO/TV SELLS PREFABRICATED HOUSES

Coordinated television and radio programs using local personalities proved effective recently in drawing large crowds to see an exhibit of prefabricated homes in Birmingham, Alabama.

WAPI-TV and WAPI radio, Birmingham, had approached The Home Insulation Co. with regard to a campaign for their LFI prefabricated houses. The air media promotion was part of a nation-wide campaign for *Good Housekeeping*-Kingsberry homes.

Vincent Mazzara, the local LFI dealer, asked Everett Holle of WAPI-TV to produce two 30-minute tv shows and several five-minute radio programs. Mr. Holle, a well known local tv personality, also starred in all of the shows. Another star in the programs was Bette Lee, also well-known to local radio listeners.

The station filmed much location footage of the homes and their furnishings for the tv shows. On radio, a conversational tone was used to provide detailed information on the prefabricated units.

The result of the simultaneous tv radio program campaign was three weeks of high attendance at the exhibits. On the first Sunday afternoon of showing, 3,000 attended, despite

stormy weather and competition from other attractions such as a local concert and another promotion going on in behalf of the station itself.

Many national brands whose products were used in the homes cooperated in the exhibits. These brands include Drexel, Bigelow, Frigidaire, Sherwin-Williams, GE Weathertron.

The best route to the exhibit was demonstrated to the public on tv with films of Miss Lee and Holle driving through the countryside, pointing out landmarks and road signs on the way.

The two tv personalities also appeared in live studio sequences during the actual broadcasts, injecting humor and vitality into the presentations, and providing over-all continuity to tie the filmed scenes together.

Another feature of the tv presentations were a series of concise interviews with construction and furnishing experts. The radio shows were written by Susan Fritz of the WAPI staff.

While in any exhibit of homes the ratio of actual buyers among those attending is necessarily low, both the local LFI dealer and station executives were well satisfied with the turnout and enthusiasm produced by this two-way air media program promotion.

WHY THE 'QUIZ-PANEL



TO TELL THE TRUTH (above) along with *I've Got a Secret*, *What's My Line*, *Keep Talking*, *Masquerade Party*, were 1958-59 "quiz panels"

- Last fall's quiz show scandals didn't affect such panel programs as *What's My Line*, *I've Got a Secret*
- Here's why shows in panel category have enviable records for long life, big audiences and low costs

With all the furor over the plethora of Westerns on net tv, and the current rage for specials which will place at least 150 of these high-budget, one-shot programs on the air next season (at an average talent cost of \$250,000 per show) it is all too

easy to forget or overlook certain more modest, less publicized program types which have an amazingly solid track record.

One of the most interesting of these is a specialized category of shows which Nielsen labels "quiz-

panel" programs (they are not "quiz-giveaways" nor, in the strict sense of the word, are they "audience participations").

This past year there were five quiz-panels on the tv networks—*I've Got a Secret*, *What's My Line*, *Masquerade Party*, *To Tell the Truth*, and *Keep Talking*—and the more you dig into the performance of such shows, the more apt you are to be impressed by their longevity, ratings, modest talent budgets, and attractive costs per thousands.

Many are extremely hardy perennials. *What's My Line* has been on

SHOWS ARE TV STABLES

the air since 1950, *I've Got a Secret* since 1953, *To Tell the Truth* since 1957, and all three have been renewed for 1959-60.

Their talent budgets are among the lowest in net tv. Compared to an average talent cost per half hour program of \$38,000, SPONSOR estimates these prices for the quiz-panels:

What's My Line	\$32,000
I've Got a Secret	27,000
To Tell the Truth	22,000
Masquerade Party	18,000
Keep Talking	18,000

Their ratings are, in most cases, satisfactorily high. The quiz scandals which last fall scuttled such old standbys as *\$64,000 Question*, *Twenty One* and *\$64,000 Challenge*, had little if any effect on quiz-panel popularity. Nielsen reports that the five shows as a group rated within 10% of the average of all nighttime half hours, and other rating services have frequently placed *What's My Line* and *I've Got a Secret* among the top 10, during the past season.

What are the secrets of quiz-panel success? What does it take to produce a good show of this type? Why aren't there more of them on the air?

Are agencies and advertisers missing a bet?

In exploring the answers to these questions, you'll find yourself almost inevitably on the 30th floor of New York's Seagram Building, in the plush offices of Goodson-Todman, the production firm which has a near monopolistic control of quiz-panel business.

The top three quiz-panel programs—"Line," "Secret" and "Truth" are all G-T produced. Mark Goodson and Bill Todman are also responsible for *Beat the Clock*, *Price Is Right* and the *Rebel* (a new film show scheduled for fall) but their unique mastery of quiz-panels is one of the real phenomena of net tv programming.

According to Gil Fates, executive producer for all three G-T quiz-panels, the popularity of these shows can be traced to many things—realism, immediacy, ad-libbed humor, game appeal, the charm of the unexpected, and the personalities of the panel members and such m.c.'s as John Daly, Bud Collier, and Garry Moore.

But both Fates and H. M. (Bud) Austin, G-T v.p. for sales, insist that



ONLY 20% OF SUCCESS of a "quiz panel" show like *I've Got a Secret* (above) is due to program idea, say Goodson-Todman

QUIZ-PANEL BOX SCORE

	Started	Talent Cost (1)	Rating (2)
What's My Line	1950	\$32,000	20.3
I've Got a Secret	1953	27,000	30.0
To Tell the Truth	1957	22,000	22.8
Masquerade Party (3)	1955	18,000	14.8
Keep Talking	1959	18,000	7.9

(1) Talent Costs are SPONSOR-estimated. (2) Average audience from second March 1959 Nielsen report. (3) Not on network during 1957-58 season.

the most important factors in building a successful quiz-panel are production care, experience, and savvy.

"Less than 20% of a quiz-panel's success is due to the original program idea," says Austin, "and that's where many agencies, advertisers, networks, and other packagers have stubbed their toes in the past."

"You can't take a bright idea, slap it on the air, and expect to produce it with your left hand. That's how flops are born."

(Please turn to page 76)

LET'S GROW COLD TOGETHER

Ted Smith of Adam Young Inc., a veteran spot radio salesman known to agencies for his wit, British accent and flowering mustache, has composed these versified sentiments about conditions and problems in his favorite advertising medium.

BY TED SMITH

Let's not be beastly to each other
Radio does not deserve this fate
Though reverses we have suffered
We've been pilloried and buffered
(Unlike aspirin—we won't disintegrate)

Let's not be party to a feud, boys,
There are other enemies outside the door
There is Teevee, and there's print
And RAB gives us a hint—
That there's many, many, many more

Let us gird ouselves together, for the fight, then
Choose our weapons just as shrewdly as our mounts
Of these weapons, sharp and blunt
Keep our memories *Right Up Front*
('Cause as Ekberg says, it's what's up front that counts)

Let's REMEMBER to attack the billboard lovers
With some wisely chosen, snide, sarcastic words
Tell 'em billboards are the tops
For concealing cycle cops
And as targets for the large dive bombing birds

Let's REMEMBER to annihilate sky writing
Say that though we hate to slander the deceased—
It is really not a joke
This is money, up in smoke
And in March winds, it's the most, to say the least

Let's REMEMBER we must slaughter
matchbook covers
Tell them only to approach them with much presage
Say the only man we know
Who with memory did show
Blew his hand in flames—and thus, he got the message

Let's REMEMBER we must deprecate direct mail
Say that half the mailings, really, are not seen

Tell them, though they're for-mi-darble
They are also ex-pen-darble
And they end up, mostly, right in file thirteen

Let's REMEMBER we must maim the printed dailies
Say the use of hypo's just a wee bit late
And the patient needs no pills
Just the reading of the wills
All that's needed to dispose of "Fourth Estate"

Let's REMEMBER to be modest, when we win, boys
We'll be bashful, we'll be sly, and better yet
We will think it's aught but funny
As we visualize the money
And, above all, we'll remember to FORGET

We'll FORGET that radio's strength is truly local
Local news, and local personality
In forgetting, seal our fate
By a straight capitulate
To the big boys, CBS. and NBC

We'll FORGET we still have yet to fight the Networks
We'll negate Spot Radio's flexibility
We will sigh a long sad sigh
As we prepare ourselves to die
Facing network radio's hex-ability

We'll FORGET it's local radio that moves millions
Makes the sales that make a strong economy
When the Networks cry "We're cheaper"
We will how before the reaper
As we die, we'll say "You're right, oh yes, dear me!"

We'll FORGET the pain as network radio strikes us
We will take it all in dumb stupidity
As the shades of night fall darker
We will contemplate the marker
"On this spot's the spot SPOT RADIO used to be!"

Do web shows really mirror tastes?

► Generally they do, says Nielsen study comparing viewing habits by program type with network schedules

With fall network TV plans about 90% firm, the ever-present question is now in order:

How accurately will network schedules reflect public taste?

It will be some time, of course, until the answers come in but an interesting study of how well the webs

have done in the past has been put together for SPONSOR by the A. C. Nielsen Co. (see chart below).

The study compares, over a period of four seasons, (1) the percentage of the nighttime schedule devoted to various program types vs. (2) the share of total viewing time viewers

devote to these same show types.

The study reveals the networks come pretty close to mirroring mass tastes—but not always.

The differences between share-of-schedule and share-of-viewing-time for different show types are due to a variety of causes. Among the most important are: (1) there can be a big range in ratings among shows in one category; (2) some categories can do well because the various shows are placed in better time periods. ▀

How network schedules compare with viewing time devoted to show types

Show type	Nighttime network programming time				Nighttime network viewing time			
	1956	1957	1958	1959	1956	1957	1958	1959
Drama—30 min.	10%	7%	4%	5%	9%	7%	5%	5%
Drama—60 & 90 min.	11	14	8	7	13	15	8	7
Variety—30 min.	15	6	9	9	8	6	7	8
Variety—60 min.	12	23	18	18	16	18	16	13
Western—30 min.	4	5	7	11	4	6	10	14
Western—60 min.		1	4	7		1	5	10
Adventure—30 min.	3	6	7	6	4	6	6	5
Situation comedy—30 min.	13	12	13	11	16	15	15	12
Quiz & audience part.	10	11	9	6	11	11	10	7
Suspense	6	5	10	7	5	5	10	8
Information	6	5	5	8	5	4	3	6
Miscellaneous	10	5	6	5	9	6	5	5
	100%	100%	100%	100%	100%	100%	100%	100%

Source: A. C. Nielsen, spring each year. Percent of network schedules devoted to various program types vs. percent of total viewing time devoted to these types.

1. THIS MONTH IN NETWORK TV

Network Sales Status Week Ending 4 July

Daytime

SPONSORED HOURS

ABC	13:15
CBS†	26:30
NBC†	21:45

Nighttime

SPONSORED HOURS

ABC	18:30
CBS	23:30
NBC†	19:45

† Excluding pre-10 a.m. shows.

† Excluding Jack Paar

2. NIGHTTIME

C O M P A

SUNDAY			MONDAY			TUESDAY			A	
ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	A	
6:00		Conquest sust	Meet The Press sust	John Daly News sust		John Daly News sust			John D	
6:30		Twentieth Century Prudential (R-McC) D-F \$35,000	Chet Huntley Reporting sust		D Edwards Amer Home (Bates) N-L \$9,500ff	News Texaco (C&W) N-L \$6,500ff	No net service	D. Edwards Equitable (FC&B) DuPont (BBDO) N-L \$9,500ff	News Texaco (C&W) N-L \$6,500ff	
7:00	You Asked for It Skippy Peanut Butter (GBB) M-F \$24,000	Lassie Campbell Soup (BBDO) A-F \$37,000	Midwestern Hayride sust	ABC News sust	No net service	News Texaco (repeat feed)	ABC News sust	D Edwards Equitable DuPont (repeat feed)	News Texaco (repeat feed)	
7:30	Maverick (7:30-8:30) Kaiser Co (Y&R) Drackett (Y&R) W-F \$70,000	That's My Boy sust	Suspicion (7:30-8:30) sust	Polka Go-Round (7:30-8:30) sust	Name That Tune Ainer Home (Bates) Q-L \$23,000	Buckskin sust W-F \$24,000	Cheyenne (alt wks 7:30-8:30) Harold Ritchie (K&E) Johnson & Johnson (Y&R) W-F \$78,000	Stars in Action sust	Dragnet sust My-F \$35,000	Music Summ
8:00	Maverick	Ed Sullivan (8-9) Mercury (K&E) alt Kodak (JWT) V-L \$79,500	Suspicion	Polka Go-Round	The Texan Brown & Wmsn (Bates) alt Lever (K&E) W-F \$37,000	Restless Gun Sterling Drug (DFS) alt P&G (Compton) W-F \$37,500	Sugarfoot (alt wks 7:30-8:30) Am Chicle (Bates) R. J. Reynolds (Esty) W-F \$78,000	Playhouse of Mystery sust	Steve Canyon L&M (Mc-E) alt sust A-F \$44,000	Music Summ
8:30	Law Man R. J. Reynolds (Esty) General Mills (DFS) W-F \$41,000	Ed Sullivan	Pete Kelly's Blues L&M (Mc-E) alt sust A-F \$54,500ff	Bold Journey Ralston-Purina (GBB) A-F \$9,500	Father Knows Best Lever (JWT) alt Scott (JWT) Sc-F \$38,000	Wells Fargo Amer Tobacco (SSC&B) alt Buick (Mc-E) W-F \$43,800	Wyatt Earp Gen Mills (DFS) alt P&G (Compton) W-F \$38,000	To Tell the Truth Carter (Bates) Marlboro (Burnett) Q-L \$22,000	Jimmy Rogers L&M (DFS) alt sust V-L \$35,000	Ozzie Kodak Qual Se-F
9:00	Colt .45 P&G (B&B) 7/19 S W-F \$13,800	G. E. Theatre Gen Electric (BBDO) Dr-F \$51,000	Summer Chevy Show (9-10) Chevrolet (Camp-E) V-L \$65,000	Pantomime Quiz sust	Frontier Justice Gen Foods (B&B) Sc-F \$11,000	Peter Gunn Bristol-Myers (DCS&S) My-F \$38,000	The Rifleman Miles Lab (Wade) P&G (B&B) Ralston (Gardner) W-F \$36,000	Peck's Bad Girl Pharmaceuticals (Parkson) V-L \$30,000	The Californians sust W-F \$37,500	Don Camp (E) P&G Se-F
9:30	Deadline For Action (9:30-10:30) sust	Hitchcock Presents Bristol-Myers (Y&R) My-F \$39,000	Summer Chevy Show	Top Pro Golf (9:30-10:30) General Tire & Rubber (D'Arcy) Sp-F \$17,250	Joseph Cotten Show Gen Foods (B&B) Sc-F \$12,500	Alcoa-Goodyear Theater Alcoa (FSR) alt Goodyear (Y&R) Dr-F \$39,000	Naked City Whitehall (Bates) Brown & Wmsn (Bates) My-F \$37,000	Spotlight Playhouse Pet Milk (Gardner) S. C. Johnson (NL&B) Dr-F \$10,000	Bob Cummings Reynolds (Esty) alt sust Se-F \$36,000	Al
10:00	Deadline For Action	Richard Diamond Lorillard (L&N) A-F \$36,000	Loretta Young P&G (B&B) Dr-F \$12,500	Top Pro Golf Open	Desilu Playhouse (10-11) Westinghouse (Mc-E) Dr-F \$82,000 (average)	Arthur Murray Party P. Lorillard (L&N) alt V-L \$30,000	Alcoa Presents Alcoa (FSR) Dr-F \$35,000	Andy Williams Show (10-11) Revlon (LaRoche) V-L \$50,000	David Niven Singer (Y&R) alt Flit (Mc-E) Dr-F \$32,000	We Brown (C) Mille (I) Sp-L
10:30	Meet McGraw Alberto Culver (Wade) A-F \$9,500	What's My Line Kellogg (Burnett) alt Sunbeam (Perrin-Paus) Q-L \$32,000	No net service		Desilu Playhouse			Andy Williams Kellogg (Burnett) alt Pittsburgh Plate (Maxon)		

*Color show, **Cost is per segment. Prices do not include sustaining, participating or co-op programs. Costs refer to average show costs including talent and production. They are gross (include 15% agency commission).

They do not include commercials or time charges. This chart covers period 4 July - 31 July. Program types are indicated as follows: (A) Adventure (Au) Audience Participation, (C) Comedy, (D) Documentary, (Dr)

A G R A P H

4 JULY - 31 JULY

MONDAY		THURSDAY			FRIDAY			SATURDAY		
BS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
		John Daly News sust			John Daly News sust					
Wards (Bates) Foods & B) \$9,500††	News Texaco (C&W) N-L \$6,500††	D Edwards Whitehall (Bates) N-L \$9,500††	News Texaco (C&W) N-L \$6,500††	D Edwards Equitable Life (PC&B) Parliament (B&B) N-L \$9,500††	News Texaco (C&W) N-L \$6,500††					
it service	No net service			No net service						
Wards inter Foods at feed)	News Texaco (repeat feed)	ABC News sust	D Edwards Whitehall	News Texaco (repeat feed)	ABC News sust	D Edwards Equitable Life Parliament (repeat feed)	News Texaco (repeat feed)			
Light Tea ust	Wagon Train (7:30-8:30) Ford (var. hour) (JWT) National Biscuit (var. ½ hr.) (Mc-E) W-F \$35,500 (½ hr.)	TBA	Invisible Man sust (L 7/9) TBA	Texas Rodeo sust	Rin Tin Tin Nabisco (K&E) A-F \$36,000	Rawhide (7:30-8:30) Lever (JWT) Pharmaceuticals (Parkson) W-F \$80,000 (1 hour)	Northwest Passage sust	Dick Clark Show Beech-Nut Life Savers (Y&R) Mu-L \$14,500	Reckoning (7:30-8:30) Fla. Citrus (B&B) H. Curtis (Weiss) Parliament (B&B) My F \$15,000	People Are Funny Toni (North) alt R. J. Reynolds (Esty) Au-F \$24,000
Talking Research (Kastor, (C&A) \$18,000	Wagon Train R. J. Reynolds (Esty) various ½ hrs)	Zorro AC Spark (Brother) 7-Up (JWT) A-F \$37,000	December Bride General Foods (B&B) Sc-F \$32,000	Who Pays? sust	Walt Disney Presents (8-9) Hill Bros. (Ayer) M-F \$17,000 (½ hr.)	Rawhide Parliament (B&B)	Further Advent of Ellery Queen (8-9) sust My-F \$27,500 (½ hr.)	Jubilee, U.S.A. (8-9) Wmsn-Dickie (Evans & Assoc.) Hill Bros. (Ayer) Mu-L \$12,500 (½ hr.)	Reckoning Sterling (DFS) Gulf (Y&R) Hamm (C-M) Colgate Van Heusen (Grey) V L \$60,000	Perry Presents (8-9) Kimberly Clark, (FC&B) RCA & Whirlpool (K&E) Chemstrand (DDI) V L \$60,000
ckdown ony aption) Tobac (BDO) \$33,500	Price Is Right Lever (JWT) Q-L \$21,500	The Real McCoys (Compton) P&G (Compton) Sc-F \$36,000	Derringer S. C. Johnson (NL&B) alt P. Lorillard (L&N) W-F \$40,000	Lawless Years sust	Walt Disney Hudson Pulp (N.C&K) Reynolds Metal (Lennen & Newell)	I Love Lucy sust Purex (Weiss) 7-21 only	Ellery Queen	Jubilee, U.S.A. Massey-Ferguson (NL&B) ½ open W-F \$39,000	Wanted Dead or Alive Brn & Wmson (Bates) Bristol-Myers (DCS&S) W-F \$39,000	Perry Presents Sunbeam (Perrin Paas) Norzema (SSC&B) Am Dairy (C-M)
illionaire (Bates) \$37,000	Kraft Music Hall Starring Dave King Kraft (JWT) Mu-L \$15,000	Leave It To Beaver Miles (Wade) Raison (Gardner) 5-Day (Grey) Sc-F \$36,000	Zane Grey S. C. Johnson (NL&B) alt General Foods (B&B) W-F \$45,000	Bachelor Father Am Home (Bates) Am Tob (Gumb.) Sc-F \$12,000	Tombstone Territory Lipton (Y&R) Philip Morris (Burnett) W-F \$33,500	Phil Silvers R. J. Reynolds (Esty) Schick (B&B) Sc-F \$42,000	M Squad Amer. Tobac. (SSC&B) alt G.E. (RDPO) My-F \$31,000	Lawrence Welk (9-10) Dodge (Grant) Mu-L \$17,500 (½ hr.)	Brenner Lever (JWT) V-F \$38,000	Black Saddle L&M (Mc-E) alt Colgate (Mc-E) W-F \$37,000
Got a cret is (Esty) \$27,000	Bat Masterson (JWT) W-F \$38,000	Rough Riders P. Lorillard (L&N) alt sust W-F \$17,000††	Playhouse 90 (9:30-11) Amer Gas (L&N) alt Kimberly-Clark (FC&B) Dr-L&F \$45,000 (½ hr.)	21 Beacon St. Ford (JWT) A-F \$18,000	77 Sunset Strip (9:30-10:30) Amer. Chicle (Bates) My-F \$72,000	Lux Playhouse Lever (JWT) alt wks Stripe Plyshe Lever (JWT) Dr-F \$35,000	Colgate Western Theater Colgate (Bates) W-F \$13,000	Lawrence Welk	Have Gun, Will Travel Whitehall (Bates) alt Lever (JWT) W-F \$33,000	Cimarron City (9:30-10:30) Lit (Mc-E) sust W-F \$30,000 (½ hr.)
Steel Hr ks 10-11) Steel (BDO) \$60,000	This Is Your Life P&G (B&B) D-L \$52,000	This Is Music sust	Playhouse 90 Allstate (Burnett) alt Reynolds (Esty)	You Bet Your Life Toni (North) alt Lever (JWT) Q-L \$51,750	77 Sunset Strip Carter Prod. (Bates) Whitehall (Bates) Harold Ritchie (K&E)	The Line Up P&G (Y&R) My-F \$34,000	Cavalcade of Sports Gillette (Maxon) (10-concl) Sp-L \$15,000	Big Picture sust	Gunsmoke L&M (DFS) alt Sperry-Rand (Y&R) W-F \$10,000	Cimarron City Cons. Cigars (L&N) sust
Theatre s 10-11) strong (BDO) F \$18,000			Playhouse 90 Renault (NL&B) sust	Masquerade Party Lorillard (L&N) alt Sargent Q-L \$18,000	Amateur Hour Pharmaceuticals (Parkson) V L \$23,000	Jackpot Bowling Bayuk (Verman & Schorr) Sp-L \$3,000		Markham Schlitz (JWT) My-F \$39,000	DA's Man L&M (Mc-E) A-F \$38,000	

Drama, (F) Film, (I) Interview, (J) Juvenile, (L) Live, (M) Misc, (Mu) Music, (My) Mystery, (N) News, (Q) Quiz-Panel, (Se) Situation Comedy, (Sp) Sports, (V) Variety, (W) Western. †No charge for repeats.

L preceding date means last date on air. S following date means starting date for new show or sponsor in time slot.



PETERS, GRIFFIN, WOODWARD, INC.

PROFIT-SHARING TRUST

Participating Employee

PETERS, GRIFFIN, WOODWARD, INC.

PROFIT-SHARING TRUST

Participating Employee



PETERS, GRIFFIN, WOODWARD, INC.

PROFIT-SHARING TRUST

Participating Employee

PETERS,

GRIFFIN,

PROFIT-SHARING TRUST

WOODWARD,

INC.

PETERS, GRIFFIN, WOODWARD, INC.

PROFIT-SHARING TRUST

PETERS, GRIFFIN, WOODWARD, INC.

PROFIT-SHARING TRUST

THE PGW COLONEL SAYS:

*“We believe that
the profit share affects
the interest rate!”*

*Everyone at PGW can share in our earnings
... and share in them substantially.*

Of course our revenue is derived wholly from the sale of spot time on the stations we represent and we think it pays off handsomely to have *everyone* at PGW interested in that. Don't you?

PETERS,



GRIFFIN,

WOODWARD, INC.

Pioneer Station Representatives Since 1932

NEW YORK CHICAGO DETROIT HOLLYWOOD
ATLANTA DALLAS FT. WORTH SAN FRANCISCO

	SUNDAY			MONDAY			TUESDAY			
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	AB
10:00										
10:15		Lamp Unto My Feet sust			On The Go sust	Dough Re Mi sust		On The Go sust	Dough Re Mi sust	
10:30										
10:45		Look Up & Live sust			Sam Levenson sust	Treasure Hunt sust P&G alt Lever		Sam Levenson sust sust	Treasure Hunt Culver alt sust Frigidaire alt sust	
11:00					I Love Lucy Lever alt sust sust	Price Is Right Lever alt Ponds Sterling alt Whitehall		I Love Lucy Lever sust alt Gen Foods	Price Is Right Lever alt Sunshine Stand Brands	
11:15		Eye On New York sust								
11:30										
11:45		Camera Three sust			Top Dollar Colgate sust	Concentration Culver alt Lever Armour alt Lever		Top Dollar Colgate General Foods alt sust	Concentration Frigidaire Lever alt Alberto Culver	
12N										
12:15	Bishop Pike sust			Across The Board sust	Love of Life sust Amer Home Prod alt sust	Tic Tac Dough Ponds P&G	Across The Board sust	Love of Life sust alt Gen Mills Amer Home	Tic Tac Dough Stand Brands sust	Across Board sust
12:30										
12:45	Johns Hopkins File 7 sust			Pantomime Quiz sust	Search for Tomorrow P&G Guiding Light P&G	It Could Be You Whitehall Ponds alt P&G	Pantomime Quiz sust	Search For Tomorrow P&G Guiding Light P&G	It Could Be You Al. Culver alt sust Armour alt P&G	Pantomime Quiz Leve
1:00										
1:15	College News Conference sust			Music Bingo sust	No net service News (1:25-1:30) sust	No net service	Music Bingo sust	No net service News (1:25-1:30) sust	No net service	Music sus
1:30				Eternal Light sust Leo Durocher's Warmup sust	World Turns P&G Sterling alt Carnation	No net service		World Turns P&G Sterling alt Miles	No net service	
1:45										
2:00		Baseball Game of the Week various times various sponsors	Major League Baseball Phillies Cigars (½ network) Anheuser-Busch	Day In Court Amer Home Foods Johnson & Johnson	For Better Or For Worse sust	Queen for a Day sust	Day In Court General Foods	For Better Or For Worse sust Miles alt sust	Queen for a Day sust alt Alberto Culver	Day In Beech
2:15										
2:30			(½ regional) National Brew (½ regional) Genesee Brew (¼ New York)	Gale Storm Show Armour Lever Standard Bran Van Camp	Art Linkletter Stand Brands alt Lever Standard Bran Van Camp	Court of Human Relations sust	Gale Storm Show Block Drug Amer Home	Art Linkletter Swift alt Tonl Kellogg	Court of Human Relations sust	Gale S Beech
2:45										
3:00										
3:15	Open Hearing sust			Beat The Clock Lever Block Drug	Big Payoff Colgate	Young Dr. Malone sust sust	Beat The Clock General Foods Tonl	Big Payoff General Foods alt sust	Young Dr. Malone P&G alt sust sust	Beat The Johnson John Beech
3:30										
3:45				Who You Trust Armour Johnson & Johnson	Verdict Is Your Stand Brands Amer Home alt Lever	From These Roots sust sust	Who Do You Trust? General Foods Amer Home	Verdict Is Your Gen Mills alt Carnation Swift alt Tonl	From These Roots P&G sust	Who Do You Trust Ama Beech
4:00										
4:15				American Bandstand Clairo, Beech-Nut	Brighter Day P&G Secret Storm Amer Home Prod	Truth or Consequences Sterling P&G	American Bandstand Lever General Mills	Brighter Day P&G Secret Storm Gen Mills	Truth or Consequences Standard Brand P&G	Amer Bands Shul Arm
4:30										
4:45				American Bandstand Rolley Northam-Warren	Edge of Night P&G sust	County Fair sust alt Lipton Sterling alt Lever	American Bandstand Carter Welch	Edge of Night P&G Sterling alt Miles	County Fair sust alt Lever	Amer Bands Regit AME Pi
5:00										
5:15	Paul Winchell sust	The Last Word sust		American Bandstand co-op			American Bandstand co-op			Amer Bands co-op
5:30										
5:45	Lone Ranger Gen Mills Cracker Jack Fritos Co.	Face the Nation sust	Frontiers of Faith sust	Mickey Mouse Club Goodrich Bristol-Myers			Walt Disney's Adventure Time co-op			Mickey Club Good Gen

NOTE: On ABC TV, *Day In Court*, *Gale Storm*, *Beat the Clock*, *Who Do You Trust?*, and *American Bandstand* do not show day of participations.

HOW TO USE SPONSOR'S NETWORK TELEVISION COMPARAGRAPH

The network schedule on this and preceding pages (40, 41) includes regularly scheduled programming 4 July to 31 July, inclusive (with possible exception of changes made by the networks after presstime). Irregularly sched-

A G R A P H

4 JULY - 31 JULY

WEDNESDAY		THURSDAY			FRIDAY			SATURDAY		
CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
The Go ast	Dough Re Mi sust		On The Go sust	Dough Re Mi sust sust alt Brown & Wmsn		On The Go sust	Dough Re Mi sust Armour alt Nabisco		Captain Kangaroo Participating and sust	Howdy Doody sust Continental Baking
evenson ist	Treasure Hunt sust Corn Prod alt P&G		Sam Levenson sust	Treasure Hunt sust alt Frigidaire P&G alt Heinz		Sam Levenson U.S. Steel alt sust sust	Treasure Hunt Gen Mills alt sust Whitehall alt Sterling		Mighty Mouse Gen Foods alt Colgate	Ruff & Reddy Borden alt sust Gen Foods alt Mars
Lucy er alt Drug er alt ist	Price Is Right Frigidaire Sterling Heinz alt Armour		I Love Lucy Lever Scott	Price Is Right Al. Culver alt Lever Miles alt Lever		I Love Lucy Lever alt Toni Kodak alt Dow	Price Is Right Lever alt Corn Prod Stand Brands Gen Mills	Uncle Al Show (11-12) National Biscuit	Huckle & Jeckle sust Gen Mills	Fury Borden alt Gen Foods
Dollar gate st	Concentration Heinz alt Miles Nabisco alt Brillo		Top Dollar Colgate sust	Concentration Nestle alt Lever Heinz alt Whitehall		Top Dollar Colgate sust	Concentration Ponds alt Bauer & Black Lever alt Irn & Wmson	Uncle Al Show	Adventures of Robin Hood sust Colgate alt sust	Circus Boy Mars alt sust
of Life alt ver ome Prod Lever	Tic Tac Dough Heinz alt Brn & Wmsn P&G	Across The Board sust	Love of Life Scott alt Lever Amer Home	Tic Tac Dough Al. Culver alt Heinz P&G	Across The Board sust	Love of Life Atlantis alt Tonl Lever alt Gen Mills	Tic Tac Dough Gen Mills alt Sunshine P&G			True Story sust Sterling Drug
h For orrow &G) ng Light &G	Could Be You Whitehall alt Nestle Corn Prod alt Brillo	Pantomime Quiz Armour General Foods	Search for Tomorrow P&G Guiding Light P&G	It Could Be You Miles alt Nabisco P&G	Pantomime Quiz Armour	Search for Tomorrow P&G Guiding Light P&G	Could Be You Stand Brands alt sust P&G alt Corn Prod			Detective Diary Sterling Drug sust
service ews 30) sust	No net service	Music Bingo sust	No net service News (1:25-1:30) sust	No net service	Music Bingo sust	No net service News (1:25-1:30) sust	No net service			Mr. Wizard sust
Turns &G ng alt ist	No net service		As the World Turns P&G Pillsbury	No net service		World Turns P&G Swift alt Sterling	No net service			
ter Or Worse er alt st ong alt	Queen for a Day sust Armour	Day In Court Drackett	For Better Or For Worse sust sust alt Lever	Queen for a Day sust sust alt Miles	Day In Court Armour	For Better Or For Worse Lever alt sust Gorber alt sust	Queen for a Day sust Nabisco alt sust	Baseball Game of the Week various sponsors (2 to comel)	Leo Durocher's Warmup sust	
okletter Bro Plant ation	Court of Human Relations sust	Gale Storm Drackett	Art Linkletter Kellogg Pillsbury	Court of Human Relations sust	Gale Storm Johnson & Johnson	Art Linkletter Lever Bros Swift alt Staley	Court of Human Relations sust			
ayoff ate	Young Dr. Malone sust sust	Beat The Clock Drackett Armour	Big Payoff sust	Young Dr. Malone P&G alt sust sust	Beat The Clock Amer Home	Big Payoff Colgate	Young Dr. Malone sust sust			Major League Baseball Phillies Bayuk Cigars (Nat'l) Anheuser-Busch
lics Yours Johnson Lever er alt ing	From These Roots sust sust	Who Do You Trust? Drackett Toni	Verdict Is Yours Sterling alt Bowd sust alt Scott	From These Roots sust sust	Who Do You Trust? Lever General Foods	Verdict Is Yours Gen Mills alt Atlantis Gen Mills alt Lever	From These Roots sust sust			(regional) Genesee Brewing (New York)
ur Day &G Storm me Prod	Truth or Consequences Corn Prod alt sust P&G	American Bandstand Toni, Old London Foods	Brighter Day P&G Secret Storm Scott alt Amer Home	Truth or Consequences P&G Culver alt P&G	American Bandstand Menken Amer Home	Brighter Day P&G Secret Storm Amer Home Pr alt Gen Mills	Truth or Consequences Whitehall alt Corn Prod P&G			
Night &G lik alt Antis	County Fair Frigidaire alt Gen Mills Heinz alt Sterling	American Bandstand Gaylord Block Drug	Edge of Night P&G Pillsbury	County Fair Heinz alt sust Lever	American Bandstand Hollywood Candy	Edge of Night P&G Amer Home alt Sterling	County Fair Lipton alt sust Lever alt sust			
		American Bandstand co-op			American Bandstand co-op					
		Walt Disney's Adventure Time Miles Internat. Shoe			Mickey Mouse Club Gen Mills Mattel				Lone Ranger Nestle alt Gen Mills	

but list all sponsors, Monday through Friday, buying programs during month.

uled programs appear during this period are listed as well, with air dates. The only regularly scheduled programs not listed are: *Tonight*, NBC, 11:15 p.m.-1 a.m., Monday-Friday, participating sponsorship: *Sunday Vene-*

Special, CBS, Sunday, 11-11:15 p.m. (Carter and Whitehall); *Today*, NBC, 7-9 a.m., Monday-Friday, participating sponsorship: *News*, CBS, 7:45-8 a.m. and 8:45-9 a.m., Monday-Friday. All times are Eastern Standard.



with an ear to the ground

What's happening in Africa? Europe? What about that movie star's romance in Spain? WGN-Radio listeners now know *more* because of WGN's extensive news coverage!

Yes, WGN-Radio's comprehensive, around-the-clock, news coverage is one more important reason why more people listen to WGN—because WGN's news gathering facilities are unmatched by any other Chicago station.

Exclusive only to WGN-Radio in Chicago are the Chicago Tribune World-Wide Press Service, WGN Police-Trafficoter reports twelve times daily, and Radio Press world-wide, on-the-spot news coverage. In addition, WGN's large staff of writers and editors use the news gathering services of Associated Press, United Press International and Chicago City News Bureau to provide Midwestern listeners with the finest programs of up-to-the-minute news.

No wonder more people listen to WGN-Radio for more news of happenings around the world!



WGN-RADIO
THE GREATEST SOUND IN RADIO
441 North Michigan Avenue • Chicago 11, Illinois

How can agencies capitalize on local program promotion?

Station men tell agencies how to work closely with them in promoting clients' programs, and give local slant to national campaigns

Galen Lillethorup, prom. mgr., KMTV, Omaha.

Let's have more agency promotion ideas and campaigns individually tailored to the station, the sponsor and to the program.

The place to start is on a personal relationship between the agency and the station's promotion and merchandising departments. Any agency that takes the time to meet and talk with station promotion personnel has a much better chance of receiving the best promotion.

We've been fortunate at KMTV in dealing with some agencies that realize stations are individuals.

But too often agencies send a form letter to the "station manager" asking that "jumbo post cards" be sent to local distributors. After the promotion has concluded, another form letter demands the total number of jumbos sent and the promotion effectiveness is graded, like a report card, and the station is rated on little more than its current printing budget. Let's get rid of the report cards, the grading, and the form letters.

Many agencies send a form letter asking for an "item count" on the



Tailor them to station, sponsor, program

number of on-the-air mentions their program has received. There is also a handy blank devoted to a column inch report of newspaper advertising. These are "accepted" things to do, but quantity alone is rarely the answer to good audience promotion.

Some agencies want the product

mentioned in the promotion announcements. This can make the copy awkward, and in many cases limits the amount of promotion the program can receive due to conflicting adjacencies.

Good promotion copy that doesn't mention the sponsor can be scheduled where it will do the most good, and can make an audience want to see a program. Then, the agency's commercials can sell the product. Let's keep commercials out of the promotion announcements, and put them in the programs where they belong.

One more point. You can't build an audience without tools. Agencies should supply still pictures, varying lengths of sound and silent film, tapes and slides. An enterprising promotion manager can construct promotion spots from these materials to suit the program and station requirements.

It is obvious that too many agencies have a "pattern" of promotion requests but give little thought to planning the individual program promotion at hand. I say, let's talk this over. The station can really do a job if given the tools.

Jim Knight, prom. dir., WTRF-TV, Wheeling.

At the present time, the most pressing need is the establishment of more direct relations with the local station promotion departments themselves.

Thousands of mimeographed agency requests pass through a typical promotion department each year. These requests vary from the basic questionnaire concerning market information to the more complex pertaining to merchandising and program promotion. While the promotion people are busy filling these requests, they must not lose sight of their main objective: the creative, positive building of an audience for their station and advertisers by use of on-the-air announcements, exploitation, public relations, research and publicity. On top of all this, features

are prepared and mailed daily to national trade publications. It's obvious that the station promotion department is big business in itself.

It would appear that the agency, which controls the placement of thousands of dollars of the client's money, would want to insure the greatest mileage possible for that dollar, not only at the network level



Provide an agency liaison man

but at the local as well. This "local promotional mileage" could be guaranteed by an agency liaison man. I'm sure that a liaison man between the agency and local station would be beneficial to both. The agency would get to know the station's problems first hand, and the station would receive the benefit of talking and working directly with experienced agency personnel. Of greater importance is that the agency would then have a better understanding of what each station can or cannot do in particular areas of promotion.

Promotion of a show at the network level is only half the job. If this same show receives "quality" promotion at the local level, its chances of being a hit are greatly increased.

The agency liaison man is only one step toward the improvement of local program promotion. However, it's a big step toward better promotion department relations between agencies and stations . . . an area that could use much better relations."

Barbara Wilkens, sales prom. dir., WNTA-TV, New York

A little originality goes a long way. As sales promotion director of an independent outlet in a seven-station market, I feel that ad agencies, espe-

sially the smaller ones, often do not make full advantage of the many opportunities to promote and exploit local programs. This local promotion is important for the sponsor since it is essentially what achieves the necessary sponsor-program identification.

There is also ample opportunity for advertisers who use a spot schedule to identify their product with programs and the station. A good example of this is the promotion done by Jackson Assoc., the agency for Lestoil. They not only originate premiums that are promotable by the station in various ways but offer to supply these premiums as free give-aways for use on local live shows. Thus Lestoil can be showcased on a variety of programs at no additional cost to the agency except for premiums.

Unfortunately many sponsors miss the boat. They spend thousands of dollars on spot campaigns but fail to help the station promote their cam-



More originality,
ideas
promotable at
local level

aigns. Agencies should recognize the advantage to their sponsor by investing in a few promotional spots.

Unfortunately, the ad agency too often relies on material from the promotion kits supplied by the syndicator if the program is a film series, and upon the station if the program is live, for publicity and promotion. Yet because they are in constant contact with the sponsor, the agency is certainly in a better position to come up with promotional ideas. Merchandising, premiums, give-aways, direct mail, personality tie-ins, exploitation will offer a rich potential promotional base for the local program. Agencies should be educated in the value of pertinent promotion to help their client achieve sponsor identification with their spot or program buy.

Charlie Cash, prom. dir., WSM-TV,
Nashville, Tenn.

The most important single factor in solving this continual problem is
(Please turn to page 57)



**THEY DIG
WCAU MORE...**

More different families tune to WCAU daily and weekly than to any other station in Philadelphia.* Whether you sell garden supplies, gas, or batteries—Pennsylvania is a fertile summer market. And WCAU's 18 top local personalities plant your message so it really takes root. All the way from the Poconos to Delaware Bay, WCAU is a constant travelling companion. Where it goes—so will your product. Don't let your inventory go to seed. Rake in sales on our influence.

*LATEST CUMULATIVE PULSE ANALYSIS.

WCAU RADIO PHILADELPHIA
Represented by CBS Radio Spot Sales

GIANT MARKET



GIVES YOU ALL THREE . . .
GREENVILLE
SPARTANBURG
ASHEVILLE

. . . with total coverage area greater than that of Miami, Jacksonville, Birmingham or New Orleans

82-County Data (within the 100 UV/M contour) S. M. Survey May 10, 1959

POPULATION 2,946,600
INCOMES \$3,584,180,000
RETAIL SALES \$2,387,606,000
HOUSEHOLDS 751,900

Represented Nationally by
WEED TELEVISION CORP.

CHANNEL 4

WFBC-TV
 GREENVILLE, S. C.
 NBC NETWORK

RADIO AFFILIATE, "THE PIEDMONT GROUP"
 WFBC - GREENVILLE WORD - SPARTANBURG

National and regional buy

in work now or recently completed

SPOT BUYS

TV BUYS

Procter & Gamble Co., Cincinnati: Schedules start this month in top markets for Charmin tissues, to run through the P&G contract year. Day and night minutes are being used, with frequencies varying. Buyer: Sam Haven. Agency: Benton & Bowles, New York.

Coty, Inc., New York: A new campaign is getting off in about 20 markets for its fragrance and powder cosmetics. Schedules, to start the second week in July, are for four to eight weeks. I.D.'s, minutes and 20's are being placed, frequencies depending upon the market. Buyer: Bob Wilson. Agency: BBDO, New York.

Block Drug Co., Inc., Jersey City, N. J.: Being initiated this month are new schedules for Polident (denture cleaner) and Poligrip (denture adhesive), through Gray A. A., New York. Allen Reed has been buying minutes in fringe time; frequencies vary from market to market. Schedules start the second week in July in about 25 markets, run for four weeks.

Lever Bros. Co., New York: Its introductory campaign for Surf continues to expand, and new schedules start on a staggered basis this month. BBDO, New York, is buying 13-week schedules, day and night minutes. Bob Hamilton is buying supervisor; Hal Davis, buyer.

Pillsbury Co., Minneapolis: Intensive schedules are being placed in about 75 markets for Angel Cake mix. The promotion starts this month for five weeks. Buyers: Wally Bregman and Bill Chrisman. Agency: Leo Burnett, Chicago.

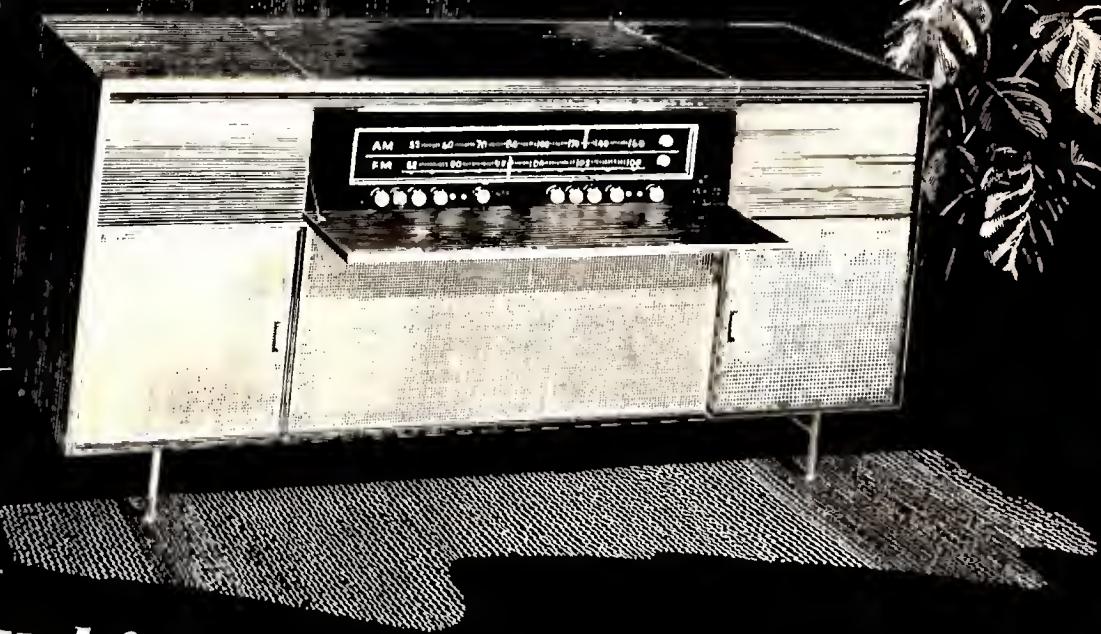
Wildroot, Inc., New York: Hair tonic schedules begin this month in 25 markets. Lined up for a 13-week run are sport show adjacencies and five- and 10-minute sportscasts. Buyer: Eileen Greer. Agency: Ted Bates, New York.

RADIO BUYS

American Motors Corp., Detroit: New summer schedules for the Rambler are kicking off in 42 markets. They start this month for six weeks, with traffic hour minutes being used. Frequencies vary from market to market. Buyer: Betty Powell. Agency: Geyer, Morey, Madden & Ballard, New York.

Ford Motor Co., Dearborn: Going into markets throughout the country with another two-week flight in July for Ford cars. Minutes in traffic hours are being set, frequencies will depend on the market. Head buyer: Allan Sacks. Agency: J. Walter Thompson, New York.

At last in its rightful place . . .



*and for the first time anywhere
on KFJZ in Fort Worth*

COMPATIBLE Stereo

Perfect sound on AM only . . .
Perfectly wonderful on AM and FM, and only on KFJZ.

remarkable engineering triumph now makes it possible to enjoy high fidelity reproduction of stereo music on AM alone. And KFJZ FM adds the depth, direction and full impact of true stereophonic sound!

IT'S NEW AND IT'S JUST GREAT — COMPATIBLE STEREO ON

AM 1270

KFJZ

FM 97.1

JOHN BLAIR & CO.
NATIONAL REPRESENTATIVES

BEST SHOT OF THE YEAR



IN USE 18 JULY

WIRE SPACE RESERVATION TODAY

(continued from page 29)

7. "Company D has been slipping in sales lately, and is desperately trying to regain its position by loud, big promises."

Channel 2, 6%; channel 4, 6%; channel 7, 11%; all others, 77%.

8. "Company A manufactures an excellent product which they have advertised very effectively. They have developed a reputation for honesty and reliability."

Channel 2, 58%; channel 4, 28%; channel 7, 6%; all others, 9%.

The technique of the surveys was questioned by most of the independent tv station spokesmen interviewed.

Mary McKenna, director of research and sales development for WNEW-TV (channel 5), New York, charges the questions "were without doubt the 'status seeker' type of thought implantation. The old story about 'everybody reads the *New York Times*' but seems to buy the *Daily News* applies here." The questions, rather than being objective, were "leading—the type designed to implant thought attitudes."

Another point made by Mrs. McKenna: Including a phrase "You may name more than one station" is typical of questionnaires of this kind and allows the normal number of station mentions because "virtually all people in any market look at all channels available." But the CBS survey allowed mention of only one channel and "this technique forces an abnormal choice of station."

She also questions the area of commercial believability and describes it as "being at variance with most studies made along these lines" She refers particularly to one conducted for WNEW by Advertest.

This survey showed more than 50% of the people surveyed did not think of honesty and reliability in connection with commercial copy (as measured by their reaction to 10 image questions). She made this conclusion: people can respond to specifics better than to generalities, yet the CBS o&o study—a general one—records a small 1.2% as "don't know" or "no answer."

She adds: "All of the weight of an entire network is presumed to have a total bearing on an individual commercial whether positioned in network time or local time. Average

**THEY BITE
MORE OF OUR
LISTENERS...**

More different families listen daily and weekly to WCAU than to any other station in town.* So if you sell insecticides, choose the station that most effectively sprays the entire Pennsylvania vacation area. Remember, when Philadelphians head for the Poconos, they never go alone. WCAU's 18 top local personalities go along. Whatever you sell —soup, soap or silk stockings—don't get stung with a large summer inventory. Get the biggest bite of the market with WCAU.

*LATEST CUMULATIVE PULSE ANALYSIS.

WCAU RADIO PHILADELPHIA
Represented by CBS Radio Spot Sales

listening share on all regular surveys indicate Channel 2 is the most viewed station in New York than in Los Angeles. The media truth is that all channels are viewed by almost all of the tv homes in the market, some more frequently than others. For the buyer, the important question is what percent of that station total viewing can his client purchase with his weekly budget."

The indies concede that the networks have superior programming, production and star values. But they contend a re-run of a network show has no less appeal on a non-net station than it had originally on the network. Fred Thrower, president of WPIX, New York, says 75% of his program product is network re-runs—"most of them from CBS." And he contends most people don't know—and don't care—what channel they tune to.

Mr. Thrower agrees with Mrs. McKenna's point that people are

"status seekers" and will tend to upgrade their image of themselves in reporting on their tune-in habits. In addition, he says "They're much more likely to remember names like Bob Hope or Perry Como than they are the names of performers in non-star shows."

Pointing again to the fact that viewers are confirmed dial switchers, he notes results of a survey conducted by A. C. Nielsen a year ago.

In the hours between 7 and 9 p.m. Sunday through Saturday, Nielsen in checking the two outlets concluded "none of the comparisons yielded a significant difference." Here's what they found: home ownership, 43% of the WPIX audience owned their own home, 45% of WCBS-TV; size of family, 51% with four members or more for channel 11, 47% for WCBS-TV. There was no more than a four-point differential between net and indie.

Thus audience characteristics can

be the same for a network and an independent station. The difference is basically one of quantity (the number of families tuned in and the frequency) rather than one of quality (higher earners, bigger families, etc.).

John R. Vrba, vice president for sales at KTTV, Los Angeles, and Larry Markes, advertising director of WNTA, New York, commented on commercial quality on independent stations.

Said Mr. Markes: "If you go outside these major markets, you'll find the CBS affiliate has the same kind of local commercials which the independents in New York and Los Angeles have." National advertising, generally, is superior in quality to that of local clients. Many independents, with more time to fill because they don't pick up programs and revenue from the networks, are compelled to scramble for local business which major-market net affiliates might not want because they don't need it, he said.

But Mr. Vrba says his station and many other independents have just as rigid editorial acceptance standards as any network affiliate. And Fred Thrower says his are *more* rigid, adding "We don't take bra and girdle advertising, or products such as Preparation H or mail order."

The networks claim independents have successfully obscured network station identification in many areas. Said one network spokesman: "Indies don't want a network station to keep the image it has, and they want people to be confused as to where they saw what."

One ad manager of a tv client company, commenting on the battle lines which the indies are drawing, gives his overlook position which may well typify that of his sponsor colleagues.

"I hope this puts all of the stations on their mettle! The net stations *should* justify their high prices (in New York, a network 20-second prime spot slot costs \$8,000; the same time on an indie, \$2,000) and many of the indies *should* clean up their commercial schedules!"

"I think healthy competition is good for all of them. It's very encouraging to see ABC come into the ranks and give the other nets a run for their money. And I like to see the independents scrap for quality as well as effective sales."

MILWAUKEE? NEW HAVEN? BUFFALO?



NO, THIS IS "KNOE-LAND"

(embracing industrial, progressive North Louisiana, South Arkansas, West Mississippi)

JUST LOOK AT THIS MARKET DATA

Population	1,520,100	Drug Sales	\$ 40,355,000
Households	423,600	Automotive Sales	\$ 299,539,000
Consumer Spendable Income	\$1,761,169,000	General Merchandise	\$ 148,789,000
Food Sales	\$ 300,486,000	Total Retail Sales	\$1,286,255,000

KNOE-TV AVERAGES 78.5% SHARE OF AUDIENCE

According to April 1959 ARB we average 78.5% share of audience from Sign On to Sign Off 7 days a week. During 361 weekly quarter hours it runs 80% to 100%, and for 278 weekly quarter hours 92% to 100%.

KNOE-TV

Channel 8

Monroe, Louisiana

Photo: International Paper Company's Natchez Mill, Natchez, Mississippi, which produces dissolving and paper pulp.

C B S • A B C
A James A. Noe Station
Represented by
H-R Television, Inc.

WLOS-TV - FIRST in the Carolina Triad!

All measurement surveys show that WLOS-TV is FIRST in the Carolina Triad in delivering the audience for your product or service at a low, low CPM. Get all the facts from your PGW Colonel.



WLOS-TV

towering new force in Southeastern TV

Unduplicated ABC in
Greenville • Asheville • Spartanburg

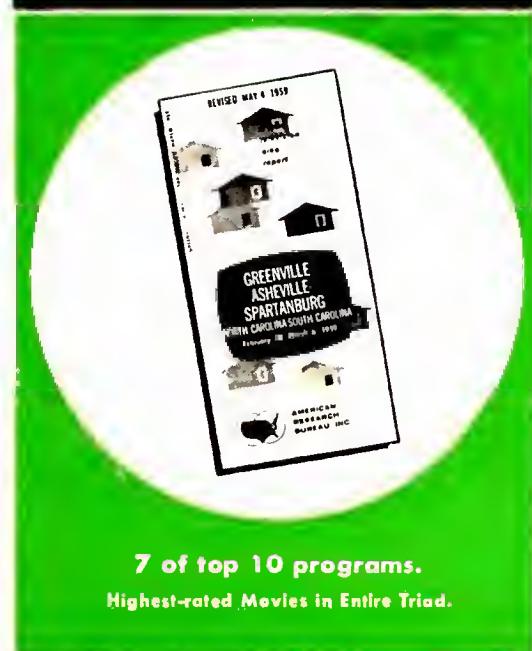
WLOS AM-FM

Represented by: Peters, Griffin, Woodward, Inc.
Southeastern Representative: James S. Ayers, Co.

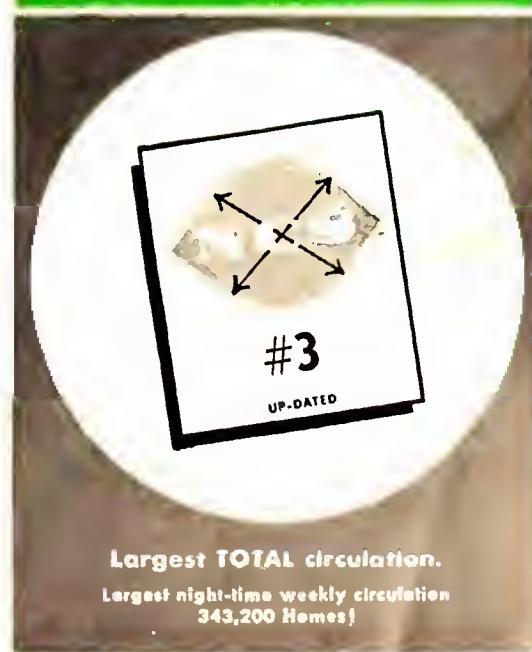


In 1st Place 3 - 6 p.m. Every Day

Tied for 1st Place 6 - 9 p.m. Every Day



7 of top 10 programs.
Highest-rated Movies in Entire Triad.



Largest TOTAL circulation.

Largest night-time weekly circulation
343,200 Homes!

IN INLAND CALIFORNIA (AND WESTERN NEVADA)

BEELINE®

RADIO

*delivers more
for the money*

McClatchy's Reno station, KOH, covers one of the nation's most diversified recreational areas. Superb hunting and fishing begin practically at the city limits. Water sports? Lake Tahoe is just one of the nearby lakes. Winter sports? The 1960 Winter Olympic site, Squaw Valley, is just one of the excellent areas nearby. All these attract and hold people with a surprisingly large amount of money to spend. And you can sell them on Beeline radio.

Purchased as a group, Beeline stations give you more radio homes at a lower cost per thousand than any combination of competitive stations . . . lower by far. (SR&D and Nielsen)



KOH • RENO
KFBK • SACRAMENTO
KBEE • MODESTO
KMJ • FRESNO
KERN • BAKERSFIELD



Fishing is good in the Truckee River, downtown Reno.

McClatchy Broadcasting Company

SACRAMENTO, CALIFORNIA

PAUL H. RAYMER CO., NATIONAL REPRESENTATIVE

SPONSOR ASKS

(continued from page 19)

my opinion is better liaison between the agencies and the stations.

The "Dear Mr. Promotion Manager" form type letter is the quickest way I know not to get much co-operation from the station's promotion department. The average promotion manager is working very hard these days to try to give clients the best possible promotion effort. But oftentimes the same form letter asking for jumbo mailers, wires, gimmicks, etc. is sent to the promotion manager



Don't make demands on stations that don't get your business

with one I.D. a week as is sent to the station guys that received a nice chunk of revenue. If the station did not get a large schedule, there should be fewer demands. It is very pleasant to get an occasional request for promotion that is in line with the amount of business placed on your station.

Personal station visits from agency personnel seem to be on the up-swing as of late and this generally pays off. If a new product is being introduced in a market or a large nation-wide promotional campaign is being set up, there is real value in a personal visit. It gives the promotion manager an opportunity to set forth his ideas and opinions and, at the same time, get a good idea of what the agency would like to do. Too, he can explain his markets peculiarities and make valid suggestions. For instance, maybe jumbo mailers are well received in Norfolk and Oshkosh—But shelf talkers are better in New Orleans and Denver.

Promotion is certainly asserting itself in the broadcast field these days and promotion managers are becoming more and more important to their organizational structure. The Broadcast Promotion Association started a few years ago has proved its value. It has given promotion people an opportunity to swap knowledge and has greatly emphasized promotion's importance in the broadcast industry.

WCAU FEEDS MORE FAMILIES...

490,900 a day! More different families daily and weekly than any other station in town.* When Philadelphians head for the picnic grounds during the summer, they pack along WCAU. While they're eating, sell them tomorrow's dinner, or a new fishing rod, or some high octane gas for next week's trip to the Poconos. Summertime creates a huge appetite for goods. WCAU's 18 top local personalities can make it a picnic for your product!

*LATEST CUMULATIVE PULSE ANALYSIS.

WCAU RADIO PHILADELPHIA
Represented by CBS Radio Spot Sales

AGENCIES

Bryan Houston, which not so long ago was one of Madison Avenue's more thriving shops, lost its identity this week via the merger with Fletcher Richards, Calkins & Holden, Inc.

The last two client exits that preceded the Houston merger: Dristan, to Tatham-Laird, and Nescafe, to Esty, a total of \$17 millions.

Houston himself joins the merged operation but William R. Hillebrand, president, will move elsewhere.

Latest estimated billing of FR, C&H: \$45 million.

Agency appointments: Hambro Automotive Corp's Austin line, billing \$75,000 plus, from the McCarty Co., to **J. M. Mathes** . . . Georgia Shoe Manufacturing to **Harris and Weinstein Associates**, Atlanta . . . Miles products, new products division, to **Henderson Advertising**, Greenville, S. C. . . . XETV, Tijuana-San Diego, to **William Nietfeld &**

TOKEN RADIO is presented to Brig. Gen. Wm. A. Gross by Dan Hydrick, gen. mgr. of WGH, Norfolk, who hosted recent FM-Multiplexing meeting attended by over 100 broadcasters



PAST AND PRESENT merge as WINS, Dayton celebrates its 39th year of broadcasting. Here d.j. Johnny Spring publicizes event by donning '90's bathing suit, joining be-modeled surrey



TO SEE THE SEA, agcy. execs, clients and reps come out for WRCA and WRCA-TV, New York's fifth annual boat ride. Raffle winner turned down mermaid for \$50 cash award



'59 FORD goes to Mrs. A. H. Burg for naming hit tune. Presenting keys l to r: Peter Boyson, WLOL, St. Paul, co-sponsor Red Owl Stores' Pat Collins, Chas. With

Assoc., San Diego . . . Carlsberg Breweries, for its Western regional advertising, to **Cole Fischer & Rogow**, Beverly Hills . . . Bunny Bear, Inc., Everett, Mass., juvenile accessories, to **Hoag & Provandie, Boston**.

New Miami agencies: Spencer Hill, formerly associated with Maxon and JWT, and Joseph Lincoln, former media director for Y&R, New York, have joined to form **Hill & Lincoln** . . . Ben Robert Drake, former sales account executive at WBKB, Chicago, has formed his own agency, **Drake Advertising**.

New branch office: John W. Shaw opening an office in Los Angeles, with Jack Schulter as manager.

Personnel realignment at Guild, Bascom & Bonfigli:

• Media director Lyn Gross assumes administrative head of media in San Francisco. Media buying and other activities for accounts serviced

in branch offices, will be handled by those offices.

• New appointments: Frank Gianatassio to media director, New York; William Franklin to creative administrator, San Francisco; Richard Tyler to coordinating account executive for Ralston; George Allen to office manager and Karl Gruener tv show procurer, Hollywood, and Dave Fullmer to head tv commercial production.

Personnel moves: Jon Dintleman, radio-tv director, Wentzel & Fluge, Chicago . . . John Fleming Ball, from CBS TV to JWT's tv department . . . Otis L. Wiese, creative review committee, Leo Burnett Company . . . C. M. Grove, media director, Van der Boom, Hunt, McNaughton, Inc., Los Angeles . . . Robert T. Nathe, to director of radio-tv programing and production, DCSS . . . Nellene Zeis to media and research mgr.; Jacqueline Wille, tv time buyer, Pat Grieshaber, tv coordinator, and Marianne McNeive, media assistant at Krup-

nick & Associates, St. Louis . . . David J. Hopkins, mgr., McCann-Erickson, Los Angeles . . . Clifford Wilson, media director, K&E, Detroit . . . Richard S. Hammett, manager of research, Y&R, Chicago . . . Olive Lillehei, group head, Compton . . . Channing Hadlock, radio-tv director, James Thomas Chirug & Co. . . . Don Blauht, production head, Parkson Advertising, Hollywood . . . Earl J. Obermeyer, account executive; Philip H. Cohen, board of directors, SSCB . . .

They became v.p.'s: Paul Keller, Reach, McClinton . . . Bernard J. Gross, Edward H. Weiss and Co., Chicago . . . Mortimer Berkowitz, Jr., and Joseph Henrici, BBDO . . . Frank Davies, Cunningham & Walsh.

ADVERTISERS

Carnation Milk (EW,R&R) is returning to network tv (ABC) after a two-year hiatus.

DO IT YOURSELF LUAU kits set mood of KABC-TV, Hollywood's press preview for its "Salute to Hawaii." With Hawaiian miss, Arnold Carr, station's asst. publicity director



ANIMATED SPOT is how TvB sells tv via tv. Member stations have contributed more than \$5,000,000 in time for this on-the-air promotion, first of its kind in the industry

WINNER TAKE ALL is motto of d.j. Dick Whittinghill of KMPC, Hollywood, as he collects prize 1901 Olds complete with bevy of beauties. Lucky d.j. reaped rewards for beating out 27 other record spinners in popularity poll conducted by local soft-drink manufacturers





It's committed already for an alternate week of *Sugarfoot*, and there'll likely be another *Carnation* buy on the same network before the new season gets under way.

Campaigns:

- **Grosset & Dunlap** will inaugurate a national children's book sales campaign in the fall via ABC Radio and the *Don McNeill Breakfast Club*, Mon.-Fri., 9-10 a.m. The agency: Friend-Reiss Advertising, New York.

- **Dorran's Frozen Pizza** (through the Zlowe Co.) is launching a summer radio campaign pegged to a catchy jingle based on "Le Donna E Mobile" from *Rigoletto*. Twelve spots per week (60s, 30s, I.D.'s) have been placed on WMGM, WINS and WMCA, New York stations, with Connecticut, Pennsylvania, Maryland and Massachusetts next on the list.

- **Carolina Rice** (through Donahue & Coe) has placed 200 spots per week on metropolitan New York radio stations to run throughout the summer.

- **Vanguard**, a new cigarette, is being test marketed in Dayton, Ohio, by Bantob Products Corporation. The cigarette is being promoted via radio, tv and print. The agency: H. W. Warden Associates, New York.

Premium: Rinso Blue is offering a 12-volume children's "Picture Book" encyclopedia, with a national campaign supported by tv and print, beginning this month and to continue through 1960.

The notion behind the promotion: Families with children use 2-3 times more detergent than childless families.

Thisa 'n' data: On 27 June, Dodge celebrated its fifth year for *Lawrence Welk* on ABC TV . . . At a meeting in Philadelphia, the **Delaware Valley Toy Dealers' Associates** attested to the power of tv to sell toys.

Kudos: To Paul Hahn, president, and John Crowe, senior v.p., of the American Tobacco Co. the **Cross of Commander of the Royal Order of the Phoenix**, for promoting the development of the Greek tobacco export industry, presented by King Paul of Greece . . . To **Don Mitchell**, General Telephone and Electric president, and chairman of the board of

(Please turn to page 67)

WASHINGTON WEEK

4 JULY 1959

Copyright 1959

SPONSOR

PUBLICATIONS INC.

Madison Ave next week comes under the probing spotlight of the FCC when a number of program specialists will be asked what they know about the practice among tv networks of tying up program sales with prime time allocations.

The questioning—part of the FCC's study of radio and tv network broadcasting methods—will take place in New York

Meanwhile back at the Capital the U. S. supreme court handed down a decision that should be quite gratifying to stations that have felt the sting of Sec. 315 of the Communications Act.

The decision: WDAY, Fargo, N. D., could not be held libelously responsible for what some political candidate said. The court agreed with the station's contention that the law forced the granting of time to the alleged libeler and hence the station could not be held liable for his statements.

The Sec. 315 hearings adjourned before the Senate Commerce Committee, but the witnesses had to shuttle right back down from New York and elsewhere for identical hearings before the House Commerce Committee.

Only difference will be appearance before the House group of Robert Bicks, Justice anti-trust chief, as a part of the Rep. Oren Harris (D., Ark.) vendetta against the Justice Department. Harris, chairman of the committee, was bitterly critical of intervention (unsuccessful) by Attorney General Rogers in the FCC Lar Daly proceedings. President Eisenhower had directed Rogers to intervene.

Broadcasting industry witnesses earlier ran into Sen. John Pastore (D., R. I.), chairman of the Senate Commerce communications subcommittee, and his position that a reversal of the FCC Lar Daly ruling is the most Congress will do about Sec. 315. This week all but one member of the House Commerce subcommittee took that position.

Pastore's refrain, and that of the Congressmen, is that broadcasters are human, are sometimes mixed up in politics, have their personal preferences, and so it is safest to keep most of Sec. 315 intact. The Lar Daly ruling had no friends, though, and all the legislators appeared still to agree that newscasts must be exempted. There was considerable backing for going further to exempt discussion, documentary and special event programs, such as the political conventions.

The FCC closed off its hearings into uses of the spectrum between 25 mc and 890 mc, a part of the band in which all tv and fm, and certain auxiliary broadcasting services are located.

Spokesmen for industrial and mobile uses of the spectrum all pointed to the crowded state of the frequencies assigned to them, and all cited the importance of their industries or services to the public and to the national defense. None made any direct plea for fm or tv space.

The FM Broadcasters Association, however, argued that their service is coming along fast and needs all the space it has.

The Association of Maximum Service Telecasters asked for more vhf channels, either between present channels 6 & 7 (the abode of fm and some non-broadcast services) or above present channel 13. AMST said uhf space could be traded.

FILM-SCOPE

4 JULY 1959

Copyright 1959

Sponsor
Publications Inc.

Keep your eye on a new General Foods-Benton & Bowles formula for hitching network and spot expenditures to the same program series.

The new formula is this: In addition to buying Fury Saturday mornings on NBC TV for Post cereals, GF has also ordered syndicated re-runs of the same program for 12 markets.

The ITC show, known in syndication as Brave Stallion, has already been ordered in Los Angeles, Sacramento and Lincoln, Neb. Weekday time slots around 6 p.m. are still being cleared in nine other markets.

The formula: 26-week alternate sponsorship buys, with the money coming out of the budget that formerly bought announcements for Post.

Motive for the buy: to capitalize on the network identification of the show, with re-use to bolster individual markets.

GF is apparently cashing in on this opportunity. It has a long-standing network show which only recently also became available in syndication.

You can expect tv tape programs to start replacing feature films in a few local time slots this fall.

One 90-minute tape show is probably going to be scheduled on late Saturday night periods on several outlets in October.

The show, Max Cooper's Winter Baseball, is a 26-week series taped in Cuba and edited down to 90 minutes in length.

For details, see Film Wrap-Up, p. 67.

Syndication more than ever before is playing a key role this season in the fiscal life of the independent station.

WPIX, New York, for example, enjoyed a 13% January-to-May rise in sales volume this year by virtue of a three-pronged use of syndication.

Here's what the station did:

- 1) Programmed each night of the week with syndication in thematic blocks for viewing cohesiveness, essential in the 7-station New York market.
- 2) Sold combination alternate sponsorships on an impact basis to national advertisers, such as Bristol-Myers' Ipana, Sal Hepatica, Bufferin and Ban and to L&M, P&G's Spic and Span, and others.
- 3) Produced hour-long documentaries for sale to other stations. Without a major field force, WPIX sold its Russian Revolution special to 61 U.S. and Canadian outlets and its Cold-War-Berlin-Crisis to 52 outlets.

The announcement this week that two Wall Street investment banking houses —E. Eberstadt & Co. and Lazar Freres & Co.—were making an investment in Ziv Television Programs, Inc., caused a considerable flow of speculation within the trade.

It was emphasized in the announcement that the transaction involves no change of any kind in the management or operation of the Ziv company. And, that Frederick W. Ziv, chairman, and John L. Sinn, president, will retain their present offices and remain substantial stockholders.

Keep in mind that the progress of tv tape in program production is necessarily a matter accompanied by much trial and error.

Among non-technical circles, a split of opinion has developed, with some executives convinced of tape's potentialities, and others worried over thorns encountered in early uses of the relatively new recording medium.

One producer told FILM-SCOPE that excessive enthusiasm for tape if not based on hard experience might spur a minor reaction against it within a year.

A West Coast studio man mulling tape conversion pointed out that while there was some producer disappointment right now with tape, he expected tape eventually to replace film, but the transition might take five years.

Syndication hopes continue to rely heavily on international business since exports often spell the difference between profit and loss on specific shows in individual years.

Expansions and optimism continued last week with these moves:

- ITC reported a \$600,000 gross in Latin America and the Far East, twice as high as that of its predecessor (TPA) in a comparable six-month period.

- Flamingo will jump into international distribution, with offices set for London. This distributor recently became part of the Buckeye Corp.

However, insiders regard talk of the past few seasons on international sales potential as vastly over-rated.

Misleading factors have been the attempts to compare foreign station lists and tv set counts with the U.S. on a one-for-one basis: Actually it's ad and program expenditures that count, and these are still everywhere far below U.S. levels.

COMMERCIALS

New uses for music are taking an unexpected place in the creative vogues of commercials of recent weeks, and agency men have asked music producers to come in to give seminars on pre-scoring and other new developments.

Music Makers, for one, has been visiting Ogilvy, Benson & Mather and Warwick & Legler, and demonstration music clinics are on the calendar for Cunningham & Walsh and DCS&S.

Videotape Productions has come up with a number of new techniques in making commercials that prove tv tape has resources never possessed by either live tv or film.

For instance, time lapse dissolves are being accomplished by rerecording of a series of tapes made with a model walking through different sets; the backgrounds appear to dissolve into each other.

Another one: an emphasis technique for visual copy, reminiscent of the old bouncing ball idea, is the use of a dancing couple whose movements point out one phrase or word at a time.

Note that for film this technique would require extra steps and costs for opticals, but with tape the result is instantaneous and any changes that might be needed are done a few minutes later.

The use of stylized art backgrounds rather than actual props and locations is the latest innovation to be added to the visual-squeeze commercial.

Muriel Coronella, through Lennen & Newell, is said to be first with the method.

Incidentally, Transfilm, producers of this commercial, report that they have made a total of 50 commercials to-date using the visual-squeeze approach.

SPONSOR HEARS

4 JULY 1959

Copyright 1959

SPONSOR
PUBLICATIONS INC.

Watch for the more aggressive type of tv stations to revitalize the daytime sector by stepping up promotion and improving the quality of shows.

Slight as is the dropoff in daytime audience, these broadcasters are bent not only on stopping but reversing the trend. (See chart, page 20.)

BBDO was disturbed last week by NBC TV's disclosure that duPont's anti-freeze division will participate in three specials this fall.

Seems the client hadn't as yet told its field sales force about the tv splurge.

The report persisted this week that United Airlines, currently with Ayer, has become receptive to a change in agency. (American only recently skipped to Y&R.)

Probable cause for the whole field's restiveness: The singular popularity of jet flights has made it imperative to find ways of keeping up the load factors on other types of planes in the fleet.

Several petroleum companies have found themselves booted around on the local scene because stations are making room for Texaco's sponsorship of the NBC News.

Esso, for instance, got nudged in five situations. In one market it pulled out altogether, and in the others it either moved to a later spot on the same station or changed stations.

Tv will pour back into newspapers some of the money weaned away from that medium.

The reimbursements will come via the huge sums that will be spent on sizable spotlight ads this fall, especially to publicize some 175 specials and such series as Ford's Tv Finest on NBC and the debut of Perry Como for Kraft.

NBC is committed to spend at least \$100,000 for the Ford extravaganzas in print.

Madison Avenue, as the result of a recent episode, again is sharpening up this moral:

If you're well known, and your negotiations for another job become too open, you can find yourself so far out on a limb that you have no choice but to move.

In this particular episode, the agency boss took the position that the negotiation publicity had become so loud that it was embarrassing the agency with its two top clients.

Tv stations carrying the American Motors spot campaign are, in most cases, making sure that dealers are fully aware of what's happening.

Behind this urge to maintain close dealer channels is a lesson learned from Pontiac.

During a dealer swing, Pontiac chief Semon E. Knudsen asked some dealers what they thought of the tv spot campaign they were getting. The rejoinder was: "What campaign?"

P.S.: Pontiac abandoned spot tv.



"Super Scooper" in the **MARKET ON THE MOVE!**

TAMPA ST. PETERSBURG

A giant "Super Scooper" of International Minerals & Chemical Corporation dredges the mineral so vital to national defense phosphate from extensive reserves in central Florida, *this country's richest source.*

In 1958 alone, 4,547,406 tons of this important mineral were shipped from the MARKET ON THE MOVE — TAMPA-ST. PETERSBURG. These Twin Cities of Progress are now 26th in retail sales, 26th in automotive sales, 27th in drug sales.

Dynamically progressive . . . dynamically profitable as a buy for you . . . is the STATION ON THE MOVE, WTWT . . . first in total share of audience* with 38 of the top 50 programs . . . with highest rated CBS and local shows.

*Latest ARB

WTWT
station on the move . . .

TAMPA - ST. PETERSBURG



Channel 13

The WKY Television System, Inc.

WKY-TV WKY-RADIO WSFA-TV

Oklahoma City Oklahoma City Montgomery

Represented by the Katz Agency

FARMER'S DAUGHTER DOES EVENING CHORES! . . .

. . . while Ivy League farm boy waits outside in convertible. That's today's picture of our bountiful Land of Milk and Honey. Yes, here's a unique market of small cities and big farms . . . 42% rural and 58% urban . . . more than 400,000 homes enjoying Channel 2-CBS television.

ANY CHORES YOU WANT DONE?



RALPH R. EVANS, GEN. MGR.

REP. WEED TELEVISION



**THE LAND
OF MILK
AND HONEY
WBAY ch. 2
GREEN BAY**

WRAP-UP

(Cont'd from page 60)

Sylvania, the Young Executives in Sales Club's "Boss of the Year" award.

FILM

Sponsorship of syndication is on the increase this year compared to 1957, according to a Ziv study of 30 markets.

In the report, fully sponsored shows have climbed from 51% to 55% of Ziv shows over the past two years.

Alternate sponsorship also went up from 28% to 35%.

One reflection of the sponsorship rise is the relative fall of participation-backed programs, which dropped from 21% to 10%.

Ziv also reported that location production of its syndicated and network shows rose from 50% in 1958 to 60% at present.

Sales: Max Cooper's *Winter Baseball*

on tv tape sold to WISN-TV in Milwaukee, WRVA-TV in Richmond, and WOR-TV, New York; sales have also been made in Chicago, Los Angeles, San Francisco, Salt Lake City and Pittsburgh . . . ITC's *Ding Dong School* is reported sold in 66 markets . . . CNP sales of *Cameo Theater* to WTWT, Tampa; WGEM-TV, Quiney; KARK-TV, Little Rock; KSHO-TV, Las Vegas; KFWD-TV, Wichita Falls; WNEM-TV, Saginaw; KCCC-TV, Sacramento; KSD-TV, St. Louis; WHIO-TV, Dayton, and WPSD-TV, Paducah . . . ITC's Jeff's Collie report renewed in 83% of markets where initial contracts were nearing expiration.

Additional Sales: Screen Gems reports sales of individual features and specially tailored packages are flourishing; latest buyers of various feature film groups are KRCA-TV, Los Angeles; WWL-TV, New Orleans; WXIX-TV, Milwaukee; KSL-TV, Salt Lake City; KUTV, Salt Lake City; KTVR, Denver; KTVK, Phoenix; WRGB-TV, Schenectady; KRON-TV, San Francisco; and WCKT, Miami.

International sales: Fremantle's sale of *Jungle* in Mexico City brings to 7 the total of sponsor sales in that market.

Production: Filmways has entered the tv film production field with *21 Beacon Street*, sold for summer to NBC TV.

Research: MCA reports substantial increases in ARB ratings for its Paramount features on seven of the 15 stations telecasting them to date.

Trade notes: Music Makers has joined the FPA of New York . . . Anra Recording Inc. has taken over the facilities of Coastal Recording in New York.

Commercials: A Dutch studio, Joop Geesink Dollywood, specialist in stop motion, has appointed Eric Pommerance of New York its U.S. and Canadian representative . . . Klaeger Film Productions has completed location and studio commercials for Niagara Starch through Lennen & Newell.

YOU CAN SELL ANYTHING SUCCESSFULLY ON WBC TELEVISION

WBC TELEVISION DELIVERS THE GOODS.

You'll find proof positive on the following pages. Of special interest are the success stories from local advertisers—men who count the daily results...using WBC television for real selling impact. Broadcast is basic whether you're selling locally or nationally distributed products. WBC is proving it with results like these every day. That's why no selling campaign is complete without the WBC stations.

Strictly personnel: Jerry Schmitz of Robert Lawrence Productions to Paris for Revlon location shooting . . . Len Kornblum, ITC controller, named 1950-60 chairman of the Tel-Film Credit Group . . . Joining the Ziv sales staff are Herbert J. Miller in Chicago and Lee Jacoway in Florida . . . Ziv ITP international executives departing on sales tours include president Edward Stern and representative Joel Brandel in Europe, v.p. Millard Segal in the Far East and v.p. Ralph Franklin to South America . . . John Maschio to head Bernard L. Schubert's new Hollywood office . . . New United Artists Associated officers include Henry J. Zittau as v.p. and treasurer, Herbert T. Schottenfeld as v.p., W. Robert Rich as v.p., Fred Hyman as v.p. and secretary and William Kline, assistant secretary.

More Sales: Ziv reports a 27% increase in second quarter syndication volume over 1958 . . . Stations buying CNP's *Union Pacific* include KREX-TV, Grand Junction; WTOC,

TV, Savannah; WEAU-TV, Eau Claire; KARD-TV, Wichita; KSWS-TV, Roswell; WKJG-TV, Fort Wayne; WPST-TV, Miami; KSLA-TV, Shreveport; WSJS-TV, Winston-Salem; WDMJ-TV, Marquette; WCTV, Tallahassee; WDBJ-TV, Roanoke; WTVY, Dothan, and WCPO-TV, Cincinnati.

NETWORKS

Voluntary continuing surveys conducted by Bruskin Associates and Psychological Corp. give tv top place on the family totem pole.

Bruskin's poll showed that a cross-section of people deem the tv set the most important thing they have in the home and that the medium gives them the biggest satisfaction in comparison to other subjects and activities.

The Psychological Corp.'s probe of how people ranged the networks in (1) familiarity, (2) "doing the best job" and (3) preference.

NBC TV came out with the highest percentages on all three scores.

In spite of the defection of 19 stations (four of them bonus), CBS Radio has been able to restring its affiliation roster to the point where the coverage represents, the network says, 92.8% of the ratecard.

The latest stations to walk out on CBS are KWKH, Shreveport, and KTHS, Little Rock, both under the same ownership. (These two stations are going along with Radio World Wide.)

Alexander Film, of Colorado Springs, hopes to break into tv programing field via a news comment series featuring Mrs. Eleanor Roosevelt.

Format: panel members commenting on typical news clips. A pilot will be tv taped in New York 17 July and peddled to advertisers and networks.

Network tv sales: Armstrong



'67.50 / 3PC

\$8.95 / YD

\$3.98

YEAR-ROUND BUSINESS BUILDER

"We only stay on a program as long as it develops business. Here, WBZ-TV, is our contract for 52 weeks."

SIMMONDS UPHOLSTERING

INCREASES NICELY COVERED

"Our volume increase in a recession year was very gratifying. The stature of the company was considerably enhanced... hope our association with WBZ-TV will continue for many years."

JOHN J. REILLY, President
Emerson Rug Company, Inc.

TV GREAT ON MAIL ORDER

"We sold over 600 thermometers — a \$3.98 mail-order item — in two weeks on WBZ-TV. Sign us up for 6 more weeks."

SKILL-BUILT THERMOMETER

Cork Co. (BBDO), for a 15 minute segment on alternate Thursdays, and a one-minute announcement alternate Tuesdays, on *Top Dollar*, CBS TV . . . Phillies Cigar, half sponsorship of The Russian-American trackmeet on NBC TV 19 July.

On the specials front: Du Pont's Zerex antifreeze (BBDO) half sponsorship of two Milton Berle shows and a Jimmy Durante hour this fall.

Thisa 'n' data: Arthur Godfrey will confine himself, this fall, to his morning radio series. He will not do *Person to Person* . . . NBC Radio has 52.1% of total sponsored time on the three radio networks as monitored by Broadcast Advertisers Reports, Inc. For the second consecutive month ABC has more sponsored hours than CBS. . . . ABC TV has completed work on a new entrance to its Hollywood tv center . . . The NBC Fellowship Award for Journalistic Achievement to Morton Fleischner.

RADIO STATIONS

Ohio has joined the ranks of states having legislation that protects broadcasters from being legally coerced to reveal the source of news information.

The bill, however, stipulates that all commercial stations must maintain a record of sources of information for six months from the date of broadcast of such information.

The measure becomes effective 26 August.



Ideas at work:

• For the Saints & Sinners Milk Fund: KYA, San Francisco, spent a full week of fund raising to provide free milk for needy children. Among the activities: A matinee, where KYA played host to some 3,500; an on-the-air marathon from a specially constructed remote studio and horse-drawn milk delivery carts touring the area and visiting ad agencies to raise funds.

• WICE, Providence, R. I., is staging its third annual "Charity Hole-In-

One" tournament, 10-18 July, to raise money for the South Side Boys' Club. Station will award \$5,000 in varied prizes to contestants.

• **A record for safety:** Promoting safe, quick disposal of plastic bags, WJBW, New Orleans, offered a phonograph record for every plastic bag turned into the studio. The result: some 18,000 plastics bags were exchanged for records.

• **"Happy Pappy" promotion:** WSAI, Cincinnati, received 2,330 entries in its Father's Day promotion. The three winners were honored at a Father's Day party at Concy Island amusement park with dinner, dancing and free rides for the whole family.

• **Riding the air waves:** When the busses stopped running, KDEO, San Diego, offered to pay for travelers riding to work or town. The gimmick: Stranded travelers carried large signs with KDEO call letters on them. Stopping motorists could turn in these signs to the studio and receive a free recording for each properly endorsed sign they brought in.

• **Password:** WOWO, Ft. Wayne, promoting its mobile unit news cov-

'11 44

'19 8.95 /SET

TRIPLED PREVIOUS YEAR

bill's successes have been so greatly related to 'Daily Almanac'! In addition to tripling previous year's business, in the Fall of '58 we sold entire production for well into the winter!"

LEONARD GILMAN, President
Gilbilt Lumber Co., Inc.

TOO MANY SALES!

"We didn't have enough salesmen to handle the tremendous number of leads obtained through WBZ-TV."

SALADMASTER

WBZ-TV Boston

REPRESENTED BY TELEVISION ADVERTISING REPRESENTATIVES, INC.

erage, featured free admission to several drive-in theatres to persons who knew the password, which was, "Perry Steckback," WOWO mobile newsman. The word got around with both theatres displaying SRO signs for the evening.

• **Birth announcement:** While painting a billboard promoting his show on KING, Seattle, d.j. Ray Briem was told that his wife was about to give birth. Before leaving his sign for the hospital, Briem painted "Wife having baby today." He later returned and painted the happy ending, "It's a boy."



Station purchases: Consolidated Sun Ray, WSAI, Cincinnati, from Sherwood Gordon . . . Buckley-Jaeger Corp. of Conn., WDRC, Hartford.

Noteworthy sales: Lake States Imports, 13 week schedule, WBBM, Chicago . . . The Plymouth Dealers Association of Southern California, seven news and sports buys. KFI and KNX, Los Angeles.

Opening new office: Keystone Broadcasting, in Detroit, Michigan, with Edwin Peterson, Jr., gen. mgr.

Thisa 'n' data: WRVA, Richmond, Va., has a new 29-foot mobile unit equipped with heating and air conditioning, a sound treated studio and office space . . . WBZ, Boston, and WBZA, Springfield, hosted their new AM sales reps in Boston with a welcoming party and several surprises, including a ride in a police department wagon . . . Rex Rand, president of Rand Broadcasting, which operates WINZ, Miami, WEAT, Palm Beach, and WINQ, Tampa, bought the Biscayne Terrace and Biscayne Plaza hotels in Miami . . . Another station that increased news coverage during a paper strike, WIL, St. Louis . . . **Edwin Tornberg** has left Allen Kender & Co., to go on his own as a broker of radio and tv stations . . . 80 radio stations in 27 states have requested the Bartell Radio Group documentary on juvenile delinquency, *The Critical Years*.



Kudos: KMOX, St. Louis, the

Catholic Broadcasters Association's "Golden Bell Award" . . . WRNL, Richmond, Va., the Department of Army award for its support of the Army information program . . . KBOX, Dallas, U.P. International award for outstanding news coverage in 1958-59 . . . WBZ, Boston, and WBZA, Springfield, for their public service program, *Alcoholism—Public Health Enemy Number Four*, to be presented by a representative of Governor Foster Furcolo, for the citizens of Mass.

◆
Station staffers: Charles LeMieux Jr., to sales manager, WINS, New York . . . Tom Chauncey, president and general manager of KOOL, Phoenix, elected to the CBS TV Affiliate Stations board of directors . . . Irv Lichtenstein, to station manager and Larry Marks, director of advertising for WNTA, New York . . . B Hamrick, to general sales manager KDUO-FM, Los Angeles . . . Judith Lawton, director of sales promotion advertising and publicity for KFI Los Angeles . . . Milton Ritzlin, to central auditor for the Balaban Sta



.55

1 TV-SHOW—2 NEW STORES
"Owned one drive-in. Started
advertising on WJZ-TV in Dec. '57
...by summer '58 we
opened two new drive-ins."

R. C. FISHER, Ameche's
Hamburger Drive-In



\$\$\$

WJZ-TV TOPS OTHERS!
"WJZ-TV's program (Ford 'Station Wagon
Living Show') brought us biggest
turn-out yet. Response in 11
other cities couldn't compare."

EDWIN A. DANIELS
Mondawmin Corporation (Shopping Center)

ions . . . Joseph Arciga, merchandising and promotion director, KALI, Los Angeles.

More personnel moves: James R. Bryant to sales promotion mgr., WDAK, Columbus, Ga. . . . Graham Richards, national program director, Storz Broadcasting Co. . . . Lorrie Barofsky, assistant to the manager of advertising, publicity and promotion, WRCV, Philadelphia, Pa. . . . Tom Shaw to sales mgr., KINZ, Amarillo, Tex.

REPRESENTATIVES

Adam Young's resignation from the RAB this week was not in the nature of a disaffection, but was motivated by his desire to use the money on his own projects.

Young has several industry studies in certain areas under way and, since the firm's funds for research-promotion projects are limited, he had to make a choice of continuing with RAB or diverting the dues to more urgent needs.

Rep appointments: KEWB, Oakland, to the Katz Agency . . . KXYZ, Houston, to H-R Reps . . . KIAC, Los Angeles, to Robert E. Eastman . . . WHAT, Philadelphia and the Rounsville Radio Stations (WCIN, Cincinnati; WLOU, Louisville; WMBM, Miami; WVOL, Nashville; WYLD, New Orleans and WTMP, Tampa-St. Petersburg) to the John E. Pearson Co. . . . WRIP, Chattanooga, to Forjoe & Co. . . . WAOK, Atlanta, to Daren F. McGavren . . . WADA, Shelby, N.C., to Grant Webb . . . WPEO, Peoria, KDAY, Los Angeles, and KIOA, Des Moines, to Adam Young . . . WTAX, Springfield, Ill., to Gill-Perna.

Strictly personnel: Jack Davis, to executive v.p. of Bernard Howard & Co. . . . Dale Stevens, to the Chicago sales staff of Robert E. Eastman . . . Bob Jones, to the radio division of Edward Petry & Co. as salesman in New York . . . Hunter Bell Jr., to the Atlanta office of PGW as a tv account executive . . . Dorothy Nieholls, to the research staff of Blair-TV . . . Robert Sommerville,

tv account executive, PGW, San Francisco . . . William Crumbley, research-marketing, Weed . . . Sal Agovino, radio sales staff, H-R . . . David Harris, account executive, Meeker, New York.

TV STATIONS

WBBM, Chicago, the station where the issue exploded, produced a special dealing with Section 315 and the FCC's latest ruling on this equal time hot potato.

Tape episodes included interviews with FCC commissioner Fred Ford, Sen. Vance Hartke (D. Ind.), William Price, executive secretary of the United Independent Socialist Committee, and Richard S. Salant, CBS corporate v.p.

Triangle's Roger Clipp took the lead in a New York conference last week to urge that tv stations do a lot more than they have in promoting color tv.

Clipp said that color has an "enor-



.49

.98

.39

ORES CLAMOR FOR COOKIES
Immediate and terrific response to
WJZ-TV preview of cookies,
and was so great we had to start
distribution ahead of schedule."

A. VINTON FEETE
Fleischmann Co. Inc., for Maryland Biscuit Co.

IMMEDIATE REACTION

"From the moment Bob-A-Loop appeared on WJZ-TV, there arose an immediate reaction for the toy at every store."

ROBERT HYATT, V.P., Azrael Advertising for Romco Enterprises (Toys)

NOW IN EVERY CHAIN!

"In just one month, received 9,000 coupons from WJZ-TV offer. Instead of poor distribution, product now in every chain!"

CHESTER G. WHITE, White's Service Sales, Inc., for Original Crispy Pizza

WJZ-TV Baltimore

mous potential" for sales and all that this sort of aggressive promotion would cost is time and energy.

TvB's Norman Cash, who participated in the color pep rally along with RCA, NBC, appliance people and others, noted:

• Rather than coasting on the highest billing levels our industry has ever imagined, tv must use color, as newspapers and magazines already do.

• With more than 10 million sets ready for the junk heap, 2,500,000 more homes would use tv in the daytime, if these homes alone were converted to color.

• There exists a potential increase of \$70,000,000 in gross income from advertisers who are now spending their dollars where color is available to them.

The board of directors of Trans-continent Tv Corp. elected four new directors and a v.p. at its meeting just after formal arrangements had been made for Transcontinent to acquire the stock of Marietta Broadcasting.

New directors: Jack Wrather, president, Jack Wrather Organization; Monte Livingston, executive v.p., Wrather Organization; Edward E. Voynow, president, Edward Petry, and Walter Walz, associate, Loeb, Rhoades & Co., New York.

New v.p.: George Whitney, former v.p. of Marietta Broadcasting, Inc.

Ideas at work:

• **On the ball:** WRCV-TV, is distributing packages which contain three golf balls to agency men, with this greeting: "Have a ball this summer, compliments of a Philadelphia friend."

• **Bearing up:** Having paid travel expenses for a polar bear cub from Alaska to the National Zoo, WMAL-TV, Washington, D. C., is conducting a name the cub contest for youngsters. The prize: an eight-day vacation in Alaska.

Station purchases: Connecticut TV Corp. (W. L. Putnam, Harry Balaban, Herbert Sheftel principals), WNBC-TV and WKBN, New Britain, from NBC.

New affiliate: WAVY-TV, Portsmouth, Va., with NBC TV.

Thisa 'n' data: TvB noted in a release last week that Tv's gain of \$89,870,998 in '58 over '57 in net and spot billings wiped out a loss of \$52,006,297 recorded by other media and was responsible for the \$37,864,701 increase in the top 100's total billing . . . **WOR-TV**, New York, will telecast winter baseball and award cash prizes to outstanding players . . . The recently published *The Art Director at Work* contains a section on tv art. The contributors: William Duffy, senior art director, McCann-Erickson; Edward Bennett, mgr. of design and art, NBC TV; John Hubley, Storyboard, and Chris Jenkins, story editor, Playhouse Pictures, Hollywood . . . Based on the April 1959 Nielsen report for New York, **WABC-TV**, claims that nearly 87% of all homes in the New York area watch their nighttime programs every week . . . **WCBS-TV**, New York, claims the largest audience ever for its *Late Show*, 722,000 nightly . . . **WCAU-TV**, Philadelphia, is is-



'55

.22

.25 / QT

BIGGEST SALES IN 40 YEARS

"KDKA-TV gave us the greatest sales in our 40 year history—and cost less per sale than any other major campaign!"

MARVIN AND JERRY JOSEPHS
King's Clothes, Inc.

BASIC BUYING HABIT CHANGED—IN WEEKS!

"KDKA-TV pushed the 'Family' loaf for a month—now it's the outstanding leader in the Tastemaster line."

LARRY ROTHMAN, S. Laurence Rothman Company for Vienna Baking Company

MILK DRINKERS UP SALES 10%

"KDKA-TV's large and loyal audience has increased milk-drinking to the tune of 10% in over-all sales."

B. FRIEDMAN, Friedman & Rich for Beverly Farms Milk

suing a brochure to publicize the latest Philadelphia ARB findings that 80% of their audience is adult . . . Richard Hogue, v.p. and gen. mgr. KXTV, Sacramento, presented an \$8,000 check to KVIE gen. mgr. John Crabbe, as part of the former station's continued support of Sacramento educational tv.

Personnelities: Bob Lyte, named promotion director, WWL-TV, New Orleans . . . KXTV, Sacramento, announced the appointment of John Osborn to commercial mgr. and Monas Bachman to mgr. in charge of promotion and research . . . Clint Yonle, is retiring as TV weatherman, WNBQ, Chicago . . . Harry Scott, to sales representative, KYW-TV, Cleveland . . . Bruce Beiswenger, to chief film editor for WROC-TV, Rochester . . . H. Harold Powell, national sales coordinator, WIS-TV, Columbia, S. C.

Resignations: Miller Robertson, from manager of KIRO-TV, Seattle . . . George Kapel, from gen. sales mgr. of KXTV, Sacramento.

PEET PACKING

(continued from page 35)

it's a rare week when we don't get a request for his appearance at some Michigan club or group. Since he has been working with us, Malone has spoken at Kiwanis and Lions Clubs, Chamber of Commerce functions, and appears at state grocer conventions. Besides making regular plant visits, he is often at sales meetings."

Additionally, Malone has represented Peet at such events as the National Cherry Festival in Traverse City and the Silver Valley Winter Sports Carnival at East Tawas.

Such appearances are not only sound merchandising but tie in with the theme of the show as well. As "Farmer Peet's Roving Reporter," Malone splices his show with tapes of a presidential inauguration, Margaret Truman's wedding in Independence a trip through the Panama Canal, a European junket, etc. The merchandising junkets around Michigan take on added importance and interest because of the larger scale peripatetic nature of the show. Says Parker, "At the Cherry Festival, we had clear

evidence from crowd comments that it was 'Farmer Peet's Roving Reporter' even though the car was marked only 'Ted Malone'."

This integration of Malone into the Michigan scene has not hurt his value as a 'national' image for the Peet brand. "Recently," says Parker, "we surveyed 2,100 women, asking them to name their favorite *national* brand. Fifty-six percent gave Farmer Peet as their preference."

The 75-year-old Peet Packing Co. operates three plants in Michigan—in Chesaning, Bay City and Grand Rapids—with branches in Battle Creek, Lansing, Jackson, Ypsilanti, Flint, Cadillac and Gaylord. The Malone show is aired in Pontiac, Flint, Saginaw, Bay City, Lansing, Jackson, Battle Creek, Ann Arbor, Kalamazoo, Owosso, Grand Rapids, Muskegon, Traverse City, Cadillac, Petoskey, Gaylord, Alpena, Sault Ste. Marie and Alma-Mt. Pleasant.

"Ratings and sales have climbed simultaneously in markets where surveys are available," Says Parker, "repeating the pattern we noted in the nine original markets."

.39 2.50 3.25

CARLOADS OF COCOA MARSH

"Proof of KDKA-TV's selling power? Look at the carloads of Cocoa Marsh shipped into Pittsburgh after the mail response to the offer on KDKA-TV!"

MALCOLM P. TAYLOR
Taylor-Reed Corporation

40% MORE BUSINESS

"KDKA-TV came through with flying colors—increased business more than 40% over any previous engagement here."

DICK FORTUNE
Ice Capades

\$1.00 IN TIME...\$20 IN SALES!

"KDKA-TV is our greatest pull. We get \$20 in appliance sales for every \$1 spent on KDKA-TV...plus indirect good will and sales in other departments."

MEL LANDOW, Vice President
Kelly & Cohen

KDKA-TV Pittsburgh

REPRESENTED BY TELEVISION ADVERTISING REPRESENTATIVES, INC.

CIGARETTES

(continued from page 31)

Like chewing gum, candies, beer, there isn't much to say about a cigarette brand beyond taste and enjoyment. Like soaps or detergents, one cigarette package (whether soft pack or flip-top box) looks about as appealing as another. At the retail level, they get no strong personal support such as an appliance or automobile gets from the showroom salesman.

Across the country, cigarettes are sold in about 400,000 grocery stores, 300,000 cafes, 300,000 general stores, tobacco and candy shops. In many of these places—especially the eating and drinking places—they are sold through vending machines. So they're strictly on their own, in stiff competition (20 top-selling brands account for about 90% of all cigarette sales), and it's "customer's choice."

Thus the cigarette industry is forced to spread its advertising over all media. This fact alone, practically guarantees that the romance with radio will last.

Another guarantee lies in an analysis of the cigarette business itself. It

continues to grow bigger and bigger despite the most vicious attacks and bad publicity ever piled up by any business.

United States Tobacco Journal, weekly magazine of the business, reports that trade consultant Harry M. Wootten's annual analysis of the industry showed cigarette sales in 1958 increased 5%—the biggest peacetime advance for the industry in 20 years. The per capita consumption (persons over 15 years of age) last year was estimated at about 3,575 cigarettes (about 180 packs). Highest per capita of a previous year was 3,509 cigarettes in 1952—just before the "health scare." The U. S. Department of Agriculture forecasts a further increase in cigarette consumption for 1959.

Tobacco is just about America's oldest industry, important to the economy for more than 350 years. It supports about 800,000 growers alone, contributes about \$2.5 billion yearly to tax coffers (the Federal Government alone gets about two-and-one-half times as much in taxes as all the tobacco farmers get for their crops). Federal excise tax on

cigarettes is 8¢ per pack, on top of which 14 states impose taxes ranging from 2¢ to 8¢, not to mention some 250 municipalities. To meet these taxes, cigarette companies must borrow huge sums of money *in advance* of production. So it is easy to see that they cannot afford to relax on advertising; when sales dip, they are really in a hole.

The entire tobacco industry is divided into four kinds (1. cigarettes; 2. cigars; 3. snuff and chewing; 4. pipe tobacco) and represents about a \$6.5 billion volume annually. Cigarettes account for about \$4 billion of this. Last year, snuff and chewing tobacco sales were down; pipe tobacco, cigars, cigarettes all were up.

But while cigarette smoking is definitely on the increase, total industry figures are splintered by the variety of product and package types. Only a few years ago, the filter cigarette accounted for only about 2% of the market. Menthol cigarettes, two years ago, claimed less than 5% of the market. Today, according to *United States Tobacco Journal*, the picture is this: filters account for 38% of cigarette sales; regulars, 33%; non-filter



.69

SWEET SUCCESS

"Normal week's coffee-cake sales 3,000. Sales after KYW-TV promotion—7,200 ...a 240% increase!"

E. T. GILCHRIST, Ass't to President
Hough Bakeries, Inc.



\$4.50

TV CREATES FOOT-FAD

"There are almost no youngsters walking into shoe and department stores who are not asking for Red Ball Jets. Beautiful increase in sales...opened new accounts, too."

W. M. BRUCE
Red Ball Footwear

king size, 20%; menthol-flavored, 9%.

The market by now is so divided by types, that no cigarette company can afford to give ground on any of its major brands (companies that used to have only one major brand to support now have two and three), or the competition will move in before the last announcement fades away.

In such an atmosphere, only the giants do well, and since it is only the giants who use radio heavily and consistently anyway, the future of air time sales to cigarette companies looks as healthy as the present.

Here is a company-by-company look at the five leading cigarette producers and what they are doing in radio advertising.

Liggett & Myers: In first quarter 1959, according to RAB, spent \$1,410,221 in spot radio, to put it at head of the list. Last year, invested in spot radio a total of \$2.7 million. The three cigarette brands of this tobacco company getting heaviest play are, in order of rank: L&M, Chesterfield and Oasis. In network radio, Liggett & Myers is co-sponsor of *Stardust Pack* on NBC, getting its

announcements aired about 85 times per week; has been in and out of Mutual.

Output of this company's three leading brands in 1958 was: L&M, 25.9 billion cigarettes; Chesterfield, 18.6 billion cigarettes; Oasis ("Oasis takes you away from the everyday"), 1.1 billion. The company itself was the third largest producer with an all-brand total output of 65.5 billion.

R. J. Reynolds: Invested \$898,063 in spot radio during first three months of this year for three brands: Camel, Winston and Salem. In 1958 spent about \$4,700,000 in spot radio, according to RAB estimate—about double what they invested in spot tv.

Is very active in network radio. On NBC, sponsors Morgan Beatty's *News of The World* Monday through Friday from 7:30 to 8 p.m., is going to *Monitor* newscasts over 4 July weekend. On ABC, has 5-minute shows 23 times a week. On CBS, is a full sponsor of *Answer Please* Mondays through Fridays; is co-sponsor of 7 a.m. strip Monday through Friday (*Rusty Draper* and *Ned Calmer*) and of *Sports Time* Mondays through Saturdays. On Mutual, Reynolds uses

8-second adjacencies to newscasts and announcements in baseball games.

Here is how the three advertised brands of R. J. Reynolds did last year: Camel, 63.5 billion cigarettes; Winston, 42.3 billion; Salem, 19 billion. Reynolds is second largest U. S. cigarette producer with a total of 132 billion turned out last year.

P. Lorillard Co.: Invested nearly \$651 thousand in spot radio between January and March this year by RAB estimate. Last year, the same source reveals this giant spent \$1.2 million in the same medium. In network uses Mutual on an irregular basis.

The brands being pushed by this firm are: Kent, Old Gold and Newport. Two years ago this company was at low ebb with a total production of only 21.7 billion cigarette output. They have effected the most brilliant comeback, bouncing up to total production of 52.2 billion last year; they might be called the living example of the tobacco industry's resilience. Kent filters sparked the comeback with 36 billion sold last year. Old Gold filters sold 5.5 billion; Old Gold Kings, 1.9 billion; Old Gold regulars, 5.4 billion. New-



.59



6 .52



25 / RIDE

ONE SPOT...3000 REPLIES!

"Did you cast a spell around Ohio?
Over 3,000 of your KYW-TV
viewers responded instantly—more
than we received from any other city."

SHEILA McKEON
Brown & Rowland, Inc. for "Q-Tips"

SALES-A-POPPIN'

"Using KYW-TV exclusively,
our sales show an
increase of 40% over
last year's figures."

PEGGY MILLER, Radio-TV Media Director
Lustig Advertising for Squirt

BIGGEST CROWD EVER

"Last Wednesday we had the largest
crowd, greatest return
in 53 years...and our only
advertising was on KYW-TV."

R. M. ANDREAS, Manager
Puritas Spring Park Co.

KYW-TV Cleveland

REPRESENTED BY TELEVISION ADVERTISING REPRESENTATIVES, INC.

port output was 2.6 billion.

American Tobacco Co.: The grand old friend of radio (Jack Benny and the George Washington Hill-inspired commercials) which has been producing Lucky Strike cigarettes since 1916. The first three months of this year, American Tobacco placed about \$596,792 in spot radio for four brands: Lucky Strike, Pall Mall, Hit Parade, and the new dual-filter Tareyton introduced last fall. During 1958, its stake in spot radio amounted to \$1.6 million.

Last year, total cigarette output of American was 122.4 billion cigarettes. Pall Mall output was 58 billion cigarettes; Lucky Strike, 47.2 billion; Hit Parade, 3.2 billion; Tareytons, 3.5 billion.

Philip Morris: This year marks the 25th anniversary of Johnny and his "Call for Philip Morris." For some time, this character (who came alive during the hey-day of network radio) was believed to have been abandoned by Philip Morris, but such was not the case. In the years of his absence from the air waves, Johnny had been out with the PM country music show and making appearances at state

fairs. Now he is back in radio.

Philip Morris spent an RAB-estimated \$394,335 on spot radio in the first quarter of this year. The brands it currently promotes are: Philip Morris, Parliament ("The most important 1/4 inch in smoking today"), Mayfields (previously mentioned as a test cigarette on the West Coast). Marlboro. The commercials for the latter are considered by many as gems in cigarette ad strategy since they have given the filter a "masculine" appeal. In 1955 when Marlboro filter-tips were introduced, they sold 6.4 billion. Last year, Marlboro sold 20.7 billion cigarettes. Here's how the other PM line stacks up: Philip Morris regular, 7.8 billion; Parliament, 6.7 billion cigarettes.

Brown & Williamson: Smallest spot radio spender during first quarter (\$10,754). It has been spending from \$20,000 to \$40,000 a week in NBC newscasts for the past two-and-one-half years, but is going off as of now. Total output for B&W last year was 48 billion. The three leading brands and how they fared are: Vice-roy, 21 billion; Kool, 8.2 billion; Raleigh 7.2 billion.

'QUIZ-PANEL'

(continued from page 37)

The Goodson-Todman technique with quiz-panels involves a long, slow period of program planning and development (it is not unusual for them to spend a year on a show before auditioning it) and painstaking research and improvement by their 100-man staff as the show progresses.

"It takes time to figure out even the simplest ideas," says Fates. "When we started *What's My Line*, we didn't know how to conceal our mystery guests from the panel. We tried all sorts of elaborate nonsense—special sets, screens, even electronic devices—until some bright lad suggested—why not give the panel members masks? It seems silly that we had overlooked this solution, but no one had thought of it before."

Often, the development of a good quiz-panel mean pruning away gimmicks and gadgets, and making the show less complicated. "There's always a tendency to be too tricky," says Austin. "On *Truth*, for instance, we used to have an electronic machine to register audience votes. It was a beautiful thing, but it added nothing



30% OF TOTAL NATIONAL SALES!

"We doubled our sales
...sold 30% of the company's
total national
output in the KPIX area."

DICK DRURY
Maggie Magnetic Company (Games)

900% INCREASE IN 6 MONTHS!

"Since starting our campaign on
KPIX, stores that used
to sell 2 to 3 cases a month now
sell up to 30 a week!"

R. F. GUGGENHEIM, D'Evelyn-Guggenheim
Advertising Agency for Kikko Man All-Purpose Soy Sauce

DOWN GO OTHER MEDIA—UP GO SALE!

"We've cut down on other
media—and still our
sales have increased
25% thanks to KPIX."

YOUNG BROS.
Appliances

to the show, and we juked it."

On the other hand, the very simplicity of the quiz-panels sometimes brings sneers from visual-minded tv "experts." "When we started *Secret*," says Fates, "we were told it was nothing but a radio show, and that we ought to juice it up with visual effects. Fortunately we were smart enough to resist."

The selection of contestants involves some staggering research and production work. Approximately 30% of the contestants on *Line* and 20% of those on *Truth* come from mail sent into the Goodson-Todman offices and applicants must be screened to eliminate cranks and phonies.

Getting look-alikes for *Truth* taxes the ingenuity of the five-man research team assigned to the show. Once when Bud Collier's brother was appearing on the program, a G-T researcher caught a glimpse of a man in a station wagon who resembled the *Truth* m.c. A fast check with the police department disclosed that the car was registered at N.Y. Hospital. The hospital, in turn, revealed that it had been driven that day by a Connecticut doctor. And a call to Nor-

walk secured a startled but believable Bud Collier double.

Contestants on G-T shows go through elaborate two-hour briefing sessions, plus "rehearsals" before appearing. For the "rehearsals" substitute panels are used, composed in the main of bright young actors and actresses who, says Fates, "sometimes embarrass us by tossing up questions that we haven't even thought of."

One minor, but amusing problem which G-T must face is the loyalty but conservatism of quiz-panel audiences. When Zsa Zsa Gabor appeared on *Line*, letters poured in protesting that she was not "intellectual" enough. And when, to speed up the program, the ritual of having contestants shake hands with the panel was dropped, G-T was berated as "discourteous."

As to the future of quiz-panel programs, G-T believes it is bright, but has no immediate plans for additional shows of this type. "We have steel files full of program ideas," says Austin, "and we're always ready to move in when trouble develops on the networks. But we don't offer shows until we're sure of them."

Incidentally, if you are bursting

with what you believe is a billion-dollar quiz-panel idea, don't send it to G-T. They don't accept them in the first place, and doubt their originality in the second. "Over 300 people have tried to sell us the same idea for a mystery quiz-panel program," says Austin.

In working on new programs, almost everyone at G-T has a hand in development and Fates and Austin claimed that none of the shows is a one-man product. G-T auditions its programs live, usually in its own offices or those of network executives, and hasn't made a kine for a live show in five years. *Price is Right*, for example, was auditioned and sold in Tom McAvity's office whe he was a NBC program executive. G-T sells its experience and know-how as much as program ideas and performance.

Production of quiz-panels involves headaches, problems, and risks (G-T has had to defend scores of nuisance suits). But in the hands of experts it is obviously a profitable operation. The executive dressing room-bathroom between Goodson and Todman's offices is paneled in, of all things, a fine quality grey flannel.



2.97

ROCKET LAUNCHED—BY TV!

"Exceptional results
...sales took a
definite rise upon
our start on KPIX."

HOWARD K. WHITNEY, Adam-Whitney Company
(Toy manufacturer)

\$750 UP

ORGAN SPOTS STRIKE 300% CHORD!

"From a saturation schedule of spots exclusively over
KPIX for Thomas Electronic Organs, priced from
\$750...an increase in business of 300% in the Bay
Area. So successful it depleted inventory!"

N. C. TEAKLE, N. C. Teakle Distributing Company
Thomas Electronic Organs

KPIX San Francisco

REPRESENTED BY TELEVISION ADVERTISING REPRESENTATIVES, INC.

You could ask
 Sherwood J. Tarlow
 PRESIDENT
 of WHIL BOSTON
 about our World-wide
 Voiced News Service



but why not call
**INTERNATIONAL
 TRANSMISSIONS, inc.**
 2 W. 46th ST., N.Y.C.
 Columbus 5-2400

NEW YORK
HOTEL
WINSLOW

EAST SIDE

Madison Ave.
 at 55th St.



**SMART
 MIDTOWN
 LOCATION**

One block from Fifth Avenue's famous shopping area. Near theatres, Radio City, restaurants, cafes, business and cultural centers. Newly decorated rooms with private bath. Free radios. Air-conditioning and TV available.

Daily rates from \$6.50 single
 from \$8.50 double

Write for descriptive brochure.

Tv and radio NEWSMAKERS



Donald E. Leonard has been named media director for Fuller & Smith & Ross, Inc., New York. He was formerly media director for W. B. Doner & Co., Baltimore. From November, 1954 to March, '56, Leonard was broadcast media buyer and supervisor with McCann-Erickson, on the Esso Standard Oil account. He handled media for several accounts with Marschalk & Pratt for five years prior to that agency's merger with McCann. Leonard spent three years in the Navy, attended Columbia U. School of Bus. Admin.

Kenyon Brown has been named president of the newly formed Broadcast Division of National Automotive Fiber, Inc. (NAFI). He plans to increase that company's ownership of broadcast properties to the limit allowed by the FCC. Currently president of KCOP Tv, Inc.. Brown is part owner through NAFI of KCOP-TV, L.A.; KFOX, Long Beach; KSON, San Diego; KPTV, Portland and KITO, San Bernardino. Brown's new executive assistant at NAFI: James Rue, a Ph.d. in communications from U. S. C.



John E. Kucera, director of network relations at Ted Bates & Co., has been elected a v.p. Prior to joining Bates in 1956, Kucera spent seven years with the Biow Co., Inc., as v.p. in charge of broadcasting media. Earlier, he was with Foote, Cone & Belding as assistant to Hubbell Robinson, then radio and tv director for FC&B, and for seven years with Young & Rubicam.

Kucera attended Yale University and served three years in the Army. Appointed assistant v.p.'s: John N. Calley and William E. Watts.

John F. Dille Jr. has been named president-elect of the U. of Chicago Alumni Assn. He is president of Truth Publishing Co., publishers of the *Elkhart Truth* and operators of WSJV, South Bend-Elkhart. He is also president of Truth Radio Corp. (operators of WTRC, Elkhart); heads the corporation which operates WKJG-AM & TV, Ft. Wayne and is v.p. and director of the National Newspaper Syndicate, Chicago. Dille received his B.A. degree and his M.A. in Communications from the U. of Chicago.



How to build better schools with corrugated boxes

Using boxes to build better schools was a new challenge for Stone Container Corp. The challenge had come from the Advertising Council. Stone's answer was a "package deal".

What was done?

Stone Container knew the average carton was seen by hundreds of people as it traveled toward the market place. If each of the hundreds of thousands of cartons they produced carried an Advertising Council message—the fight for better schools, or for fewer accidents and forest fires, would indeed be aided by a "package deal".

Stone prepared printing plates covering each of these Council campaigns:

ACTION
Aid to Higher Education
Better Schools
Forest Fire Prevention
Keep America Beautiful
Religion in American Life
Stop Accidents
United Fund Campaigns
U.S. Savings Bonds

They offered to print, free of charge, the campaign's message on cartons ordered by any of their clients. Thus, the client becomes a contributor to public service, too.

Company benefits

Two letters describing this program were sent to advertising and management executives in many companies. This provides, according to Norman H. Stone, President, a "good opportunity



to get contacts in depth. Advertising Council committee members themselves are business executives and we accrue some benefits from that".

You, too, can benefit

You help your company earn a better business climate by tying in with the Advertising Council. The Council offers free advertising materials for company publications, reproduction proofs of advertisements or "drop-ins", mats for newspaper advertisements, posters for bulletin boards, etc.

Do what you can to get your company to use these materials. Or maybe you, like Stone Container, can come up with a completely new way to help. Find out how you can tie in by sending the coupon below, or calling the Advertising Council branch office nearest you. Branches in Chicago, Los Angeles and Washington, D. C.

Materials—reproduction proofs, posters, radio and TV spots—are free.

THE ADVERTISING COUNCIL, INC.,
25 West 45th Street,
New York 36, New York
Please tell me how I can
tie in with Council cam-
paigns—and earn a better
business climate.



NAME _____

COMPANY _____

ADDRESS _____

SPONSOR SPEAKS

End of the advertising year

Back in our boyhood, the Fourth of July meant fire-crackers at dawn and a day-long orgy of cap pistols, torpedoes, rockets and Roman Candles.

Today, in the era of the Safe and Sane Fourth, it means for many people a chance to go zooming off unsafely and insanely along the nation's highways in the summer's biggest weekend.

But for those of us in the business of radio/tv advertising, the Fourth is actually a kind of New Year's Eve. It signalizes the end of the old advertising year, the beginning of a new advertising season.

From here on we'll all be thinking of next fall's ratings, sales and triumphs. We're ringing down the curtain on what was 1958-1959.

Actually the air media have been responsible for a complete revolution in the advertising calendar. January 1st has lost its meaning for admen. The new season begins now.

So we're not wishing you a "Happy Fourth" but rather a "Happy New Year."

Cut out the nonsense

There's no need for us to comment at length on the irksome "equal time" question.

Recent witnesses in Washington have made it abundantly clear that the Communications Act must be revised.

We want to say only this to Congress: Please act now to cut out this "equal time" nonsense. And please, for everyone's sake, do it quickly.

A job well done

The other day a highly capable man resigned from the NAB and received an unusual commendation from its Board of Directors. Donald M. Martin, for the past two and a half years in charge of NAB public relations is leaving to form his own p.r. firm.

We have enjoyed working with Don and admire the job he has done. We wish him well in his new venture.



THIS WE FIGHT FOR: *Continued pressure during the season ahead for greater creativity in radio/tv. Constant program improvement is needed to keep the air media healthy.*

10-SECOND SPOTS

Samaritans: WBAL, Baltimore, embarked on a good-will campaign designed to help out motorists who might get traffic tickets because their parking meters had "run dry." WBAL personnel went out depositing coins in run-out parking meters, leaving under the windshield wipers of the cars notes reading, "We noticed your meter had run out . . . so we dropped some change in it for you. We don't like to get tickets either." The police department called a halt to it. *Spoilsports!*

Suburbanite: A Michigan Avenue tv exec recently moved from the city of Chicago to a new home in Evanston, gives this definition of a suburbanite: "A gardener with sex privileges."

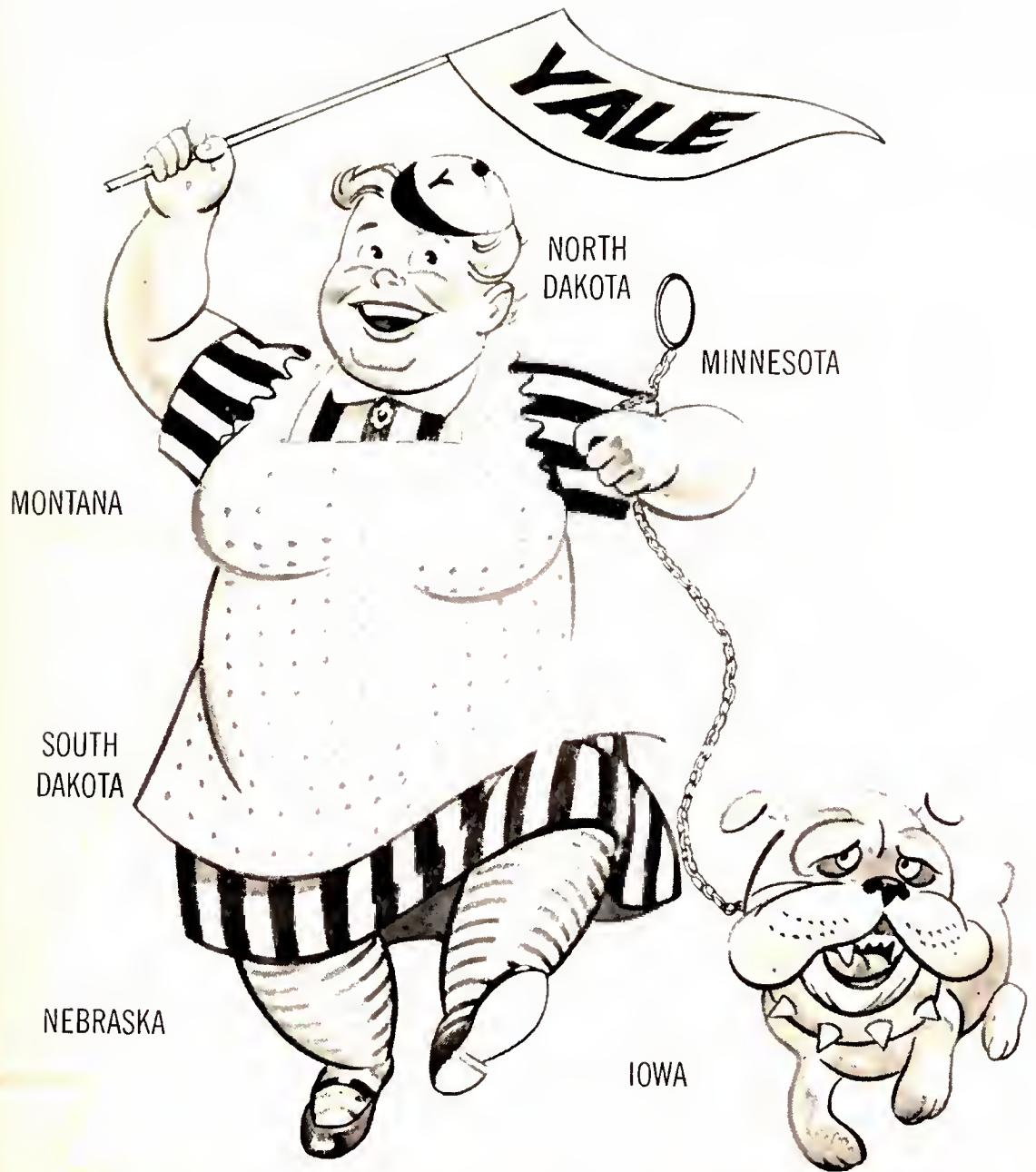
No fix: At the recent annual jamboree of the Washington D. C. Advertising Club, WTTG-TV donated a bottle of Chanel #5 as a door prize. It was won by Symon B. Cowles, promotion director of WTTG (who turned it over to Channel swimmer Florence Chadwick).

Saved? Phil Stone, CHUM, Toronto, reports the following as evidence of Hollywood getting religion: Passed out on the streets were cards that read, "Where will you be when the final rushes are shown in Heaven? Don't be left on the cutting room floor."

Public Service: From a WBBM, Chicago, release—

"Listeners will be instructed in sensible ways to avoid many common summer irritants. They will be told how to meet many emergencies." *Like the wolf from the cabin next door?*

Scoop: 12-year-old Donald Senott has called in many newstips to WWDC, Washington, D. C., and received his dollar for each used on the air. He has even asked his young friends to assist him in news-gathering. The other day, a friend called Donald with a tip but he was out. His mother insisted he call the radio station himself. What WWDC finally got was this item: that a neighbor married 13 years who had been told by doctors she wouldn't have a baby was now pregnant.



BIG AGGIE HEADS THE CLASS AT YALE

SOUTH DAKOTA

She's also a BWOC at Amherst and West Point (Nebraska). These are just three of thousands of cities and towns in Big Aggie Land, one of the largest land area radio coverages in the U. S. WNAX-570 covers 175 counties in six

states — delivers a 66.1% share of the 609,590 radio homes in Big Aggie Land. Profitable promotion in this prosperous market — 21½ million people with \$3 billion to spend — begins with WNAX-570. See your Katz man.

CBS RADIO

PROGRAMMING FOR ADULTS OF ALL AGES
PEOPLES BROADCASTING CORPORATION
Yankton, South Dakota Sioux City, Iowa



What's missing in this picture?



WDOK

No picture of "The Best Location in the Nation" is complete without the sound of WDOK's better music for Northern Ohio. Since we cannot photograph a sound, let's just say you must hear it to believe it and then you'll like it, too.*

WDOK has a quality audience, largely adults. Adults who are able to buy and persuade others to buy. In fact, there is nothing else like it in Northern Ohio. WDOK was first in complete album programming; first with classical programs; first with music unlimited (separate FM operation); first with regularly scheduled stereophonic broadcasts; first with the Hi-Fi Fair.

*Cleveland is a bustling metropolis with one of the largest spendable incomes per capita in the United States. The latest Nielsen report shows WDOK as No. 2 and No. 1 in the Cleveland market.

THE CIVIC BROADCASTERS, INC., 1515 EUCLID AVENUE, CLEVELAND 15, OHIO
REPRESENTED NATIONALLY BY BROADCAST TIME SALES